

VOL. IX.

PHILADELPHIA, PA., AUGUST, 1891.

NO. 8.

THE ETUDE.

PHILADELPHIA, PA., AUGUST, 1891.

A Monthly Publication for the Teachers and Students of Music.

SUBSCRIPTION RATES, \$1.50 PER YEAR (payable in advance).
Single Copy, 15 cents.

The courts have decided that all subscribers to newspapers are held responsible until arrears are paid and their papers are ordered to be discontinued.

THEODORE PRESSER,

1704 Chestnut Street.

PHILADELPHIA, PA.

MUSICAL ITEMS.

[All matter intended for this Department should be addressed to Mr. HENRY D. TAYLOR, Box 250, New York City.]

HOME.

The Ohio M. T. A. met at Cincinnati on July 1st, 2d and 3d.

REMEZI, the violinist, will revisit this country next fall, after an absence of ten years.

MME. ALBANI will make a tour of the United States and Canada after the Italian opera season, next winter.

CONSTANTIN STERNBERG, has been delivering annual lectures and giving piano recitals at Chautauqua this season.

The 6th annual examination, 1892, by the American College of Musicians was held at the University of New York June 23d-27th.

Mme. Ritter-Goez returned from a short visit to Europe to take part in the Newark and Milwaukee music festivals during July.

AGNES HUNTINGTON will return to this country for a short season of twelve weeks, next winter, as her London Theatre will not be ready before next March.

The New England Conservatory, at Boston, held its commencement. Last year's pupils, 1800 in number hailed from 21 states and one foreign country, India.

The Madison Square Garden, season of farewell concerts by Theodore Thomas and his Orchestra began on Monday, July 6th, and will last until August 16th.

MR. GUSTAV HENRIKSEN's new American Opera Company is meeting with much success in Philadelphia. It is now in its 2d month and recently produced Gounod's "Mirella" for the first time in that city.

DR. FREDERICK LOUIS RITTER, died suddenly, at Antwerp, Belgium, July 6th. He has been the director of music at Vassar College since 1867 and is well known as a composer and the author of several historical works on music.

The Indiana, M. T. A. held its fourteenth annual session at Muncie, the third week in June. Among the essays was that of Prof. John Towers: "Some Good and Bad Musical Methods." Mr. Hyllested and Mme. Bloomfield played.

The 2d biennial meeting of the Illinois M. T. A. was held at Jacksonville, June 30, July 1st and 2d. Among the essayists were O. Blackman, S. L. Fish, Fred. W. Root, Mrs. S. Robinson Duff and Annie Morgan. The

pianists participating included Mme. F. Bloomfield-Zeissler, Gussie Coutlow, Adele Lewing and August Hyllested.

The American Composers' Choral Association offers two yearly prizes, in the form of two gold medals, the first of the value of \$100, for the best cantata with accompaniment; the second of the value of \$50, for the best part-song. Compositions (anonymous) with a motto, and a sealed envelope with composers' name may be sent to the President, Mr. Charles B. Hawley, Metropolitan College of Music N. Y.

The Michigan M. T. A.'s fifth annual meeting took place at Grand Rapids, June 30th, July 1st and 2d under the direction of President J. H. Hahn of Detroit. Essays were read by M. W. Chase ("Some Needed Reforms"), J. W. Oliver ("Some Thoughts on Teaching"), O. W. Pierce ("A Broad General Education for Musicians"), L. W. Mason, of Boston, Mass. ("Music in the Public Schools"), and N. J. Corey ("Wagner's Debt to the Greek Drama"). W. H. Sherwood was one of the many pianists heard, and the American composers represented in the music of the three days were numerous. Among the organists were: A. A. Stanley, Ann Arbor; C. N. Colwell, Grand Rapids; F. L. York, Detroit, and F. G. Rohrer, Kalamazoo. Vocalists were also numerous.

FOREIGN.

JOACHIM was sixty years old on June 28th.

CLEMENTINE DE VERE, sang in the Richter concert, London, July 6th.

TCHAIKOWSKI will bring over a Russian choir when he returns to America next fall.

The new Richard Wagner-Society at Milan numbers 150 members, while one in Turin has 540 members.

MASSERET has been requested to write an opera based on Scott's Kenilworth, for the next Covent Garden season.

The time of the first "Lohengrin" performance at the Paris Grand Opera has finally been decided upon. It will take place next September.

MR. F. X. ARENS, of Cleveland, has given another concert devoted to American compositions abroad, this time at Sondershausen, Germany.

MADAM CARRÉNO has played in 120 concerts during the past season, appearing in Switzerland, Russia, Germany, Austria and Scandinavia. She will spend the summer in Paris.

MISS LEONORA STROCH, a new violinist, will visit America next winter. She has been studying at the Brussels Conservatory, and Maratic predicts a brilliant career for her.

MADAM DE PACHMANN played Chopin's E minor concerto at the London Philharmonic concert on June 27th, and Miss Zelle De Lussan sang with Mr. Barton McGuckin in a duet from "Thorgim" by Cowen.

PADEREWSKI, the brilliant pianist, who will be heard in America next winter, was born in Russian Poland, in 1860. His chief teachers have been Leschetizky, Mme. Essipoff's husband, and Frederick Kiel, the latter in composition.

The Emperor of Germany has conferred upon Rubinstein the Cross of the Order of Merit, and the Czar decorated him with the Cross of Saint Andrew on his recent retirement from the St. Petersburg Conservatory. Rubinstein has definitely left the latter city.

AMONG the singers secured by Abbey and Grau for the season of Italian Opera at the Metropolitan Opera House, New York, next winter, are Lili Lehmann, Scelchi, Trebelli, the Ravoglis sisters, the De Reszke brothers, Maurel the baritone, Capouli and Mme. Albani.

The Centenary of Mozart's death was commemorated at Salzburg on July 16th-17th. His "Requiem" was performed in the cathedral. At one of the concerts Mme. Essipoff played his D minor concerto, and the opera "Figaro's Marriage" also formed one of the features.

FERDINAND SCHUMANN, one of Robert and Clara Schumann's sons, died at Gera in June, aged 42 years. Besides the three daughters of this gifted pair there now remains but one older son, who has long been afflicted with an incurable brain trouble and spends his days in seclusion.

MR. OVIDE MUSIN is to be married in Europe this summer and will return to America in September, accompanied by his wife, Mme. Folville-Musin, who is herself a violinist, pianist, composer and orchestral conductor. The lady comes highly recommended by Massenet, Godard and Lassen, and will be one of the members of the next season's Musin Concert Company. This troupe will sail for Australia in May, 1892. Mme. Musin will make her American début in Brooklyn, playing her own compositions on piano and violin and conducting an original symphony.

TEACHING CLASSICAL MUSIC.

TEACHERS of music complain that their pupils do not take naturally to classical music. Indeed, some younger ones are so emphatic as to say they even hate it. The poor teacher may scold and worry, yet the fact remains the same. What is he to do? In the first place, he is in no worse position than are instructors of other subjects. The young pupil does not like classic poets nor the best literature. The young pupil, take him in any branch of art, is not the most artistic person a teacher could desire.

This must be taken for granted, and as a hypothesis a reasonable course of instruction should be undertaken. There are good nursery rhymes and good poems of a simple nature, and the wise teacher of literature begins with these and hopes to succeed in making his pupils appreciate Milton and Shakespeare later in life. In music, youthful natures, if honest, indicate themselves in their tastes. Music of a bright hue and cheering nature is preferred by them. They want something with a tune to it. Every teacher can find gay little compositions among the best masters and can select their pieces from the classic with a decided melody. Youth has few sorrows, and it is a most natural child that in its gay and likes gay things. There is time enough for him to weep by-and-by. The simple and emphatic thing is all he is able to grasp and hold, but exercise in the simple leads him to the complex. If a student will like anything in music, there is something of a good character that will please him and cultivate a taste for a higher plane. It is much better in music, as it is in all arts, not to go beyond the pupil. Let the student always think that music is beautiful, then in after years the pupil may not so often sacrifice, in difficult compositions, the beauty of the emotion expressed to technique. It is not necessary to thwart nature in order to teach music, but only to develop in accordance with it.—Denver Music and Drama.

THE THEORY OF MINOR SCALES.

BY J. C. FILLMORE.

FIRST LETTER.

Will you please answer the following questions in THE ETUDE?—

1. Why is the minor scale called small and the major great?
2. What is the difference between a major and minor scale?
3. So many say they do not understand minor scales; if one knows where the semitones occur, in the different forms, is not that all?

SUBSCRIBER.

SECOND LETTER.

I want to know how many different minor scales there are; name where half-steps occur in each. Why are the half-steps found where they are? Why is there not but one kind of minor scale, with half-steps same in descending as they are in all major scales? Of course the person who first wrote the minor scales had some reason for putting the half-steps where they did. Now, why was it?

P. L. MCP.

1. The terms "great" and "small" are the translations of the German terms "gross" and "klein," which are the equivalents of our terms, "major" and "minor," derived from the Latin. They refer, in reference to scales, to the characteristic intervals—the third and sixth. The major scale has a major third and a major sixth, and the minor scale has a minor third and a minor sixth, the other intervals remaining the same as in the major scale. Substitute E flat and A flat for E and A, in the scale of C major, and you will have the scale of C minor. This answers, I think, the second and third questions of "Subscriber" in the simplest way. It is easy enough to reckon the order of tones and semitones from the scale itself.

The form of the minor scale given above is what is called the "harmonic" form; it is in common use as the basis of minor harmony. But it has an awkward interval between the sixth and the seventh, an augmented second, or step-and-a-half. This is frequently avoided in melody by using a major sixth and seventh in ascending and a minor sixth and seventh in descending. This is called the "melodic" form of the minor scale, as distinguished from the "harmonic," because it makes better melody by avoiding the unmelodic interval of the augmented second.

Let me illustrate:—

1. Harmonic minor scale of C:

C—D—E♭—F—G—A♭—B—C.

2. Melodic minor scale of C:

(a) Ascending: C—D—E♭—F—G—A—B—C.

(b) Descending: C—B♭—A—G—F—E♭—D—C.

The melodic form has the minor sixth going down only, and the major seventh (leading-tone) going up only. These are the only two forms of the minor scale in common use; although some instruction books (Richardson's, for example) confuse the matter by writing the melodic form ascending and the harmonic form descending.

An older form of the minor scale has a minor seventh as well as a minor third and sixth. It is now obsolete. The scale of C minor in this form would appear as follows:—

C—D—E♭—F—G—A♭—B♭—C.

More of this soon.

The C minor scale is what is called the "parallel" minor of C major, differing from the major scale only in the third and sixth. The "relative" minor of a major scale differs from it only in a single tone, but has not the same tonic or key-note as the major, as has its parallel minor. The keynote of the relative minor of any major scale is the sixth of that major scale. Thus the relative minor scale of C major is A minor. In its original "pure" form it had no tone not to be found in C major. But the "harmonic" form supplanted this "pure" form, and the seventh of the minor scale is now

always a half-tone higher than the fifth of its relative major, thus:—

C major: C—D—E—F—G—A—B—C.

A minor: A—B—C—D—E—F—G♯—A.

A major, parallel major of A minor:

A—B—C♯—D—E—F♯—G♯—A.

This scheme sufficiently shows the mutual relations between any given minor scale in its "harmonic" form and its "relative" and "parallel" majors.

The "melodic" form is a mere modification of the harmonic form, which is now regarded as normal.

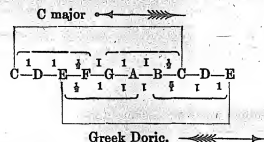
And it really must be regarded as normal, if we look on the upper tonic as the main point of repose and think the scale upward toward that tonic. It was because this scale was thought upward when first introduced into our Christian music that the demand for an upward leading-note became irresistible, especially when harmony began to come into use. The pure minor scale—

A—B—C—D—E—F—G—A,

cannot be satisfactorily harmonized without a plagal cadence, because it has a minor dominant. If A is the tonic, we need the major chord E—G♯—B before the

tonic A—C—E to make a satisfactory close analogous to that in the major.

But if Bishop Ambrose (about 400 A.D.) and his successors had really understood the Greek scales, which they tried to introduce into Christian music, the "relative minor" of C major would not have got into our music in the shape it did. Indeed, we should probably never have heard of a "relative minor," or of minor scales at all. The Greek scale (Doric) which was most closely related to C major began on E and was thought downward, with its point of repose on the lower and not on the upper tonic. This gave precisely the same series of tones and semi-tones which we find in the major scale going up, thus:—



The natural harmonization of this scale is as follows:—



If this scale had been adopted, as it would have been if the early Christian theorists had known as much of the Greek scales as we know now, there would have been no occasion for the terms "major" and "minor." The two principal scales, C major and Greek Doric, correspond exactly in the order of tones and semi-tones. The Doric scale having the same order in under intervals that the major has in over-intervals the natural terminology is C over-scale, E under-scale. The two employ precisely the same melodic tones and precisely the same chords. They are exact reciprocals; as such alike and as strongly contrasted as masculine and feminine. The one has its natural point of repose, from the melodic point of view, on the upper tonic; the other on the lower. The one has its chords grouped round a "major" chord as tonic, the other round a "minor" chord.

Efforts have been made in Germany, by Von Oettinger and Riemann especially, to rehabilitate the under-scale and restore it to its natural position; of course, not to abolish our present minor, but to add the true under-scale and its harmonies to the resources of our modern music. My own "New Lessons in Harmony" is, so far

as I know, the only book in English which advocates the same principle. These efforts are also clearly connected with an effort to reconstruct radically the harmonic system, basing the so-called "minor" chord on the undertone series, as the "major" chord is based on the overtone series. Much may be learned on this subject from Dr. Hugo Riemann's admirable lecture on "The Nature of Harmony."

LEIGH HUNT ON THE PIANO.

A PIANOFORTE is a most agreeable object. It is a piece of furniture with a soul in it, ready to wake at a touch, and charm us with invisible beauty. Open or shut, it is pleasant to look at; but open it looks best, smiling at us with its ivory like the mouth of a sweet singer. The keys of a pianoforte are, of themselves, an agreeable spectacle, an elegance not sufficiently prized for their aspect, because they are so common, but well worth regarding even in that respect. It is one of the advantages of this instrument to the learner that there is no discord to go through in getting at a tone. Tone is ready-made. The finger touches the key, and there is music at once. Another and greater advantage is that it contains a whole concert within itself, for you may play with all your fingers, and then every one performs the part of a separate instrument.

True, it will not compare with a real concert with the rising sounds of an orchestra; but in no single instrument except the organ can you have such a combination of sounds, and the organ itself cannot do for you what the pianoforte does. There are superfluous ears that profess not to be able to endure a pianoforte after a concert; others that always find it to be out of tune, and more who veil their insensibility to music in general by protesting against "everlasting tinkles," and school-girl affectation or silliness. It is not a pleasure which a man would select to be obliged to witness after a concert; any sort, much less silliness or any other absurdity. With respect to pianofortes not perfectly in tune, it is a curious fact in the history of sounds, that no instrument is ever perfectly in tune. Even the heavenly charmer, music, being partly of earth as well as of heaven, partakes the common imperfection of things sublunary. It is, therefore, possible to have senses too fine for it if we are to be always sensible to this imperfection; to

Die of an air in achromatic pain!

and if we are to be thus sensible, who is to judge at what point of imperfection the disgust is to begin, where no disgust is felt by the general ear? As to those who, notwithstanding their pretended love of music at other times, are so ready to talk of "jingling" and "tinkling," whenever they hear a pianoforte, or a poor girl at her lesson, they have really no love of music whatever; and only proclaim as much to those who understand them. They are among the wretches who are always proving their spleen at the expense of their wit.

INJUSTICE TO TEACHERS.

In no other profession is there such rank injustice in regard to business matters as in music. The average business man seems to think that the teaching of music is something undertaken for the fun of the thing and that the teacher can live on the treble clef and breathe in sustenance from the air he plays on the piano. Pupils contract to take lessons and are assigned certain time for certain days, to the exclusion of other applicants, possibly. Then the pupils calmly allow any trifling excuse to break their engagement and seem to think the teacher ought not to charge for the time. All they can understand is that they have not had the lessons and therefore should not be charged for them. This has been especially noticeable this year, for the prevalence of the "grippe" cut down the lesson list very greatly with all teachers. In cases of prolonged sickness, there is a legitimate excuse, of course—for the teacher can, if opportunity present itself fill in the vacant time with another pupil; but in the case of the ordinary daily excuse, there is no more reason why a teacher should "make up" a lesson, or remit the charge for it, than there is for a hotel to excuse the traveler who is invited out to dinner and consequently missed one meal. The hotel don't do it—the teacher ought not to do it.

The trouble is that there can be no concerted action on such matters by teachers. In union there is strength—and if the teachers could only get together and agree among themselves upon a policy, they could force it through; but probably they couldn't rely on each other anyhow. Somebody's necessities would compel him to make concessions and the whole scheme would go by the board.

That's the trouble in this world. There isn't half a chance for half of the people. The grinding present prevents them from looking out for their future good.—The Indicator.

THE REAL AND THE ACCESSORY IN MUSIO STUDY.

BY W. S. B. MATHEWS.

THE real thing in the study of music is Music itself; the ability to feel it, enjoy it; reproduce it in such a way as to enable others to enjoy it; to understand it as a form of literature—in other words, a form of expressing soul, and a record of: soul-types, moods, experiences and raptures, recorded here in notes for our enjoyment, by many great and specially gifted souls. When one knows music in this way, one is a *musician* in the true sense, *understanding music*. Such a person, if he have within himself the awakening of musical fantasy, and the talent or gift of grand moods and deep feeling, may himself in turn enter the ranks with the great ones who have gone within the veil of music's mystery—not led by some one else, thinking and seeing only such matters as the leader has seen and set down in notes; but originally feeling, seeing, and *saying* somewhat upon his own account, which in turn he sets down in notes mirroring this inner fullness, to the end that others may enter into the same state with him, and share his joy. All this is to be *musical*, and every one in so far as he is musical, must attain to this kind of measure of musicality. This is the goal towards which all study should tend. First, to appreciate, next to reproduce, then to originate. All these in music, as the expression of feeling, imagination, and tonal fantasy. Whatever conduces to this form of musical attainment is proper and legitimate; and important in proportion to the degree in which it hastens the growth of musical life. Whatever retards, hinders, or diverts from the growth of a true musical life, is by so much an excrescence upon the course of training, and should give place to something more to the point.

There was a time in the history of musical instruction in this country when everything went to the practice of *playing*. There was no intelligence in the playing nor in the study. Music as a form of literature was a sealed book to the players. Fifty years ago the average American pupil played no master works whatever—scarcely knew that there were such things as master-works. Then came a time of cheap music, when master works were almost the exclusive subject of study, and this without the slightest system of grading and preparing for the higher attainments to be made later. Upon this state followed an era of Technic, when exercises became the main ingredient of study. It was the natural consequence of the return of certain American students from European conservatories. They had gone there without thorough technical training and the main ingredient of their practice had been, or seemed to them to have been, *exercises*. In many cases they left their studies too soon, before adding to the foundation the literature of music which had all along been intended. Hence an epoch of exercises in America.

Upon this followed the present state, in which there seems to me to be in certain quarters a disposition to rely upon study *about* music to take the place of the study of music itself. In other words, we are in an era of criticism.

When I suggest the study of music instead of the study *about* music, I do not mean that a pupil is to be put at pieces and nothing else, still less to the study of pieces by great authors and nothing else. Nor do I mean that it is in any sense a disadvantage to a pupil to be able to analyze the form of the pieces he studies. But I do mean that the ability to analyze the form constitutes exactly the same part of appreciating a Beethoven or Schumann movement that parsing the syntax of Browning or Shakespeare constitutes in appreciating the beautiful ideas of these great writers. And just as in literature, where the appreciation of the great masters rests upon some decades of practice in handling ideas of lighter weight, so here, one does not come to the appreciation of these master works ready made; one has to *grow* there. The musical child must think as a child, deepen as a youth, and only in the course of natural growth reach the stature of a man's joys, sorrows, and cares, along with the outlook that goes with maturity.

The critical attitude is not the attitude for the reception of art. Not thinking "about," but simply "enjoying," is the form of consciousness in which one experiences with a Beethoven, a Raphael, a Shakespeare. The form of mental state called Intuition is the one in which art is received into consciousness with least loss. The German word answering to this English form is "Anschauung," meaning a perception by simply looking at an object—especially by looking at it with the inner eyes, as distinguished from the outer eyes, which depend upon such and such visual impressions, whereas the inner eyes see things which the outer organs fail to notice. This is another name for the condition of soul which religious writers know as "faith," meaning thereby not so much an intention to regard some particular dogma as true, as a general state of soul, in which the good is taken into the soul without question. In our critical modern life we miss many "angels unawares," by reason of too much disposition to test them chemically, or in a scientific spirit to find out whether indeed they be genuine. In other words, just as the necessary condition of growth in religious life is a state of faith, so a condition of open-hearted musical receptivity is the prime prerequisite to attainment in music. The productive attitude of mind, musically considered, especially in the first steps, is the serene, the confiding, the deep. And this is one of the first conditions of soul to establish as a vantage ground for farther progress. It was for establishing this state, or for promoting it, that the selection of pieces in my first book in Phrasing was made; and in a still lower plane, I have aimed at the same thing in the still easier pieces of the Introduction to Phrasing. A majority of the pieces are rather slow and serious. These slow and serious melodies do not present themselves to a child as staid. Have you ever considered what the seriousness of the child means? It is the reverent openness of soul, awaiting whatever the future may have in store. To the child the slow pieces of Reinecke and Gurliitt are of the same weight, relatively, as the slow movements of Beethoven to children of mature years. They are to be taken into consciousness in the same way and the effect upon the soul is the same. They have in them something of the peace of the Eternal.

For understanding pieces of this kind, analyses are of very little help. The division of periods may be noticed, and later, that into phrases; but in the beginning the child should think simply of the music. The piece should be played over, several times if need be; if any peculiarities of touch are needed for producing some specific effect, it must be taught. The progress of the thought as to intensity and climax must be brought to realization, partly by repeated playing, and partly by closer observation, quickened by questions. Only when the first idea of the piece in this, its purely musical aspect, has been gained, is it helpful to bring in any secondary ideas of motive treatment, harmonic motives, or anything else requiring the attention to be diverted from the purely musical consideration of the matter in hand.

It is the same thing in the study of higher movements, distinguished by the profundity of their expression, such as the slow movements of Beethoven. The first concept of the piece must be its purely musical one, derived from hearing it played in a serious manner, with depth of touch and feeling. When the pupil has heard the piece in this spirit, and likes it from this point of view, then he may study it for himself until he begins to get something out of it. The piece is played to the teacher, always without interruption until it is quite finished (unless, indeed, the study has been so fatally defective as to amount to an entire misconception, in which case it is as well to stop the playing as soon as the fault appears, and put the pupil upon the true clue), after which it is to be gone over with frequent interruptions, noting every missed effect, not only to point it out, but also to show the manner in which the true effect can be obtained. This takes time, and very likely an hour will pass before one has gone through a page. Eventually, however, by this method, the pupil will come into a style of performance in which the general features of the piece

will be observed according to the readings already given in the manner noted, and the performance will have in it something original, peculiar to the player's individuality, because the playing will be actuated by feeling, and therein take on little niceties of effect due to the unconsciously modification of touch by the feeling; and, equally with this action of feeling there will be other of an inner kind, as the intelligence is quickened by the feeling. This is the story of artists' interpretations, and the explanation of the well-known fact that they never play the same piece well twice exactly alike. The slight modification of feeling changes the interpretation in various little particulars.

Even Bach has finally to be learned in this spirit, although we generally give his music for quickening the pupil's intelligence in the treatment of motives. The first concept of a work of Bach, even of one of the little inventions, should be a purely musical concept, in such way that the music presents itself to the pupil's mind as the expression of feeling and spontaneity; only later should the art of the treatment be analyzed. When the analyzing begins it should be thorough; but after it is completed and the pupil understands as much of the art of making the piece as it suits the teacher to teach at the time—then the piece has to be reconstructed in consciousness, all these niceties of thematic treatment being relegated to the background as much as they are in the performance of a Beethoven Adagio.

This brings me again to the point from whence I set out, namely that we are in danger of analyzing too much and reasoning where mere receptivity would give us larger and better results. I am not opposed to intelligence in playing or in teaching, but I am opposed to having anything else whatever take the place of *real musical receptivity*. When this attitude of soul has been established, then as much analysis as one pleases; but never so much as to occupy the attention while the poetry of the music is in question.

QUALIFICATION OF TEACHERS.

L. G. McLENDON.

There appears to be a mistaken idea extant in this musical kingdom of ours that anybody can teach music acceptably who has a reasonably good voice and a fair knowledge of theory. Doubtless the greater number of failures could be traced directly to the door of this fatal mistake. We will admit that a well-trained voice and a thorough knowledge of rudiments are indispensable, but if these are not preceded by a character that is above reproach, your efforts will prove a signal failure. A teacher with questionable character may flourish for a time, but a collapse will come sooner or later. Be admonished, therefore, to watch your daily deportment. Guard well your good name, and thereby honor your chosen profession.

The teacher should be a model for others to imitate; of pleasing address, and not haughty; able to ingratiate himself into the favor and confidence of the best class of people, but not a flatterer. He should never promise more than he is able to perform.

A teacher should have the ability to impress with power each lesson, presenting only as much at a time as can be thoroughly digested and retained in the minds of the pupils, being careful to teach such things as will be of real benefit to the students.

A teacher should also be a student, with an abundance of good musical literature at command, being thoroughly conversant with all notations, systems and methods, thereby being able to prove all that they may retain the best. A teacher who is satisfied with his present stock of information is unworthy the title he bears.

The teacher should be in possession of a very large amount of good, practical common sense, ever ready and willing to accept advice from his superiors, carefully rendering assistance to his less informed brethren, and kindly excusing real or imaginary faults of others.

I will conclude my remarks by giving a definition of the words "music teacher" (as I understand it): A gentleman or lady who has the ability to teach music theoretically and practically; who can justly claim every virtue that should adorn the life of an exemplary Christian, and a lover of all that is good, true and beautiful.

—From *The Tempo*.

—Think all you speak, but speak not all you think;

—Thoughts are your own, your words are so no more.

—Where Wisdom steers wind cannot make you sink;

—Lips never err when she doth keep the door.

—Henry Dudeney.

SHALL I COMPOSE?

BY HENRY T. FINCK.

In the preface to the collection of "National, Patriotic and Typical Airs of all Lands," recently published by order of Secretary Tracy, of the Navy Department, the compiler, Band Master Sousa, says that it was his intention to give a few examples of the best modern patriotic songs of our land, but that he was compelled to abandon his project, for the reason that he discovered such a great number that no volume of ordinary size could contain them. This calls attention to the fact that, besides about a score of American composers who are generally known to the musical public, there must be an army of minor aspirants, who write melodies in comparative obscurity, somewhat in the way in which European folk songs were composed by humble musicians or amateurs whose names are now unknown. Indeed, I am convinced that, just as every journalist of ability is supposed to have in his brain or his note-books the plan for a book that he believes will make its mark in the literary world, so every ambitious music teacher and amateur has dreams of becoming renowned some day as a composer; and these dreams, with their attendant pleasures of hope, alone, for many weary hours spent over dull paper.

It is probable, or rather it is certain, that the number of these aspirants to fame would be considerably smaller if more of them knew against what enormous odds they have to struggle. How great these odds are, can be faintly realized by looking at the Publishers' Trade List Annual for 1890. It is almost as big as a Webster Unabridged, measuring about six inches from cover to cover, and its thousands of pages contain nothing but the titles and prices of books published by the leading houses in America. England, France and Germany have even larger lists, and each of these four countries adds an annual number of about five thousand volumes—or twenty thousand new volumes a year. For any book to become especially conspicuous among all these rivals, old and new, it must be very remarkable or very lucky indeed.

If our music publishers made up a similar collection of their catalogues it would not, perhaps, be quite as large as this Literary Trade List, because music publishers are less enterprising than book publishers in handling new writers; but it would still be a most bulky volume, the more formidable in view of the fact that a hundred persons take an interest in literature—to one who cares for music.

Faint hearts will be prompted by a consideration of these facts to answer the question, "Shall I Compose?" in the negative. But faint heart ne'er won fair lady or fame, and no one who really has the creative spark in his breast will allow bulky Trade List volumes or other obstacles to arrest his march for a moment. There is consolation in the thought that most of these countless publications are as ephemeral as the articles in a daily paper: Like annual flowers they bloom once, and then disappear from public notice; and very few indeed attain the dignity of perennials. But it is no reason for not raising new beds of flowers every year, to say that this year's pansies and roses will be just like last year's. We take pleasure in them all the same, and once in a while a new variety makes its appearance which we all hail with delight. Heine's "Thou art like a Flower" has been set to music 107 times, and some of these melodies are excellent; but perhaps the 108th will be better still, and displace all the others. What is true in literature is true in music, that any given idea is his who expresses it in the most poetic manner. Every one has a right to enter the contest, and to the victor belongs the spoils, pennury or otherwise.

This question of "spoils" naturally presents itself first in a country where the dollar is the national fetish. Fortunes can be won with music, as with books. The composer of "Listen to the Mocking Bird" has made more than one hundred thousand dollars with that one simple piece, and Millocker has received half that sum from America alone as his share of the profits on the

performances and solos of selections from his latest and by no means best operetta, "Poor Jonathan." Excellence, indeed has unfortunately very little to do with success in literature and music; in very many cases, and it might almost be set down as an axiom, especially in music, that the best pieces do not enrich their composer during his lifetime, but their publishers after the composer's death. This is true in the case of almost all the German composers, from Bach to Wagner. On the other hand it cannot be denied that some improvement has been made in this matter, and meritorious compositions do not have to wait quite so long for recognition as they did during the first half of this century and before.

Teachers and others who wish to compose for profit are too apt to be discouraged if their first three or four pieces are returned by the publishers as not available. Perhaps they would be less surprised if they knew that even in the literary world, where the demand for new matter is so much greater than in the musical world, not more than one novel is published of every fifty that are written, and that of the manuscripts sent to magazine editors hardly two per cent. are accepted! But it is well to remember the lesson taught by that little verse which we all memorized from our first reader: "If at first you don't succeed, try, try again." For not only may the tenth piece succeed, where the preceding nine failed, but its success may be so great as to float those nine also, so that they have not been kept in the desk in vain. This happens in the life of most composers, and accounts for the fact that often an "opus 20" appears to be (and really is) an earlier and less mature work than an "opus 5." Like young doctors and lawyers, composers must expect to wait some years before their labors become remunerative.

It must be said frankly, however, that no one whose sole or chief motive in writing music is money making will ever turn out a great composer. A great artist is guided by nobler motives, and never hesitates to sacrifice his personal comfort and income to his artistic ideals; like Wagner, for instance, who might have revelled in wealth all his life had he continued to write operas in the style of "Rienzi," but who preferred poverty in exile, combined with the liberty to compose according to his own ideals. For humbler artists there are three motives for composing, each nobler than the last for lucre—namely, the desire to benefit one's self, the desire to benefit one's country, and thirdly, the pleasure of creating. As my space is almost exhausted, I can consider each of these but briefly.

It will benefit a teacher or amateur to compose, even if he never gets fame or profit in return. Just as no one can half appreciate the full charm and power of the literary style of Shakespeare, Heine or Gautier, unless he has himself tried to write poems, plays or stories, so no musician can fully appreciate the beauties of Bach, Schubert or Chopin unless he has tried his hand at composing, or at least at copying, like Cherubini, who copied the scores of the great masters all his life, and at his death left about four thousand folios of such copies.

That a musician can benefit his country by composing seems less obvious, but it is no less true. For are not the Germans, the French and the Italians proud, and justly proud of their great and minor musicians and their works? Is not America proud of the great men of letters she has produced? And will she not be equally proud of the great musicians whom she will doubtless give birth to during the coming centuries? Therefore, will your humble contribution be gratefully received, and if it proves of lasting value, you will be regarded as one of your country's benefactors.

The final and conclusive answer to the question "Shall I Compose," will however depend on the way in which composing affects each individual. If the work seems nothing but toil, trouble and drudgery, drop it, and take up something more congenial. Remember what the poet has said—that if you take no pleasure in creating, no one will take pleasure in listening to you. After all, Schopenhauer was right in insisting that not fame, but the pleasure of creating is an author's chief reward. Fame is an illusion, but the pleasure of

creating is a real experience which can be indefinitely repeated by those who have the artistic faculty. It was this pleasure that consoled the great composers for the neglect which was their lot during their lifetime. In a subsequent article I shall discuss the question: "What Shall I Compose?"

BOYHOOD OF THE GREAT MASTERS.

In reading the lives of the great musicians one is struck with the wonderful ability they displayed in childhood. Mozart's child life is, perhaps, the best known instance of this, having shown his passionate love for music at the early age of three years; he composed a minuet at four, and a year later wrote one which he composed. Then, at six years old, he traveled with his father to the different courts, playing the piano before the nobility, who were amazed at the skill of the baby fingers. Hummel, Mozart's first pupil, showed almost equal talent. He began to learn the violin when four years old, and the piano and singing twelve months after. Under Mozart's instruction he became at nine a marvellous pianist for his age. Beethoven, the greatest of all in the world of music, composed at thirteen. Mozart heard him play and exclaimed to a friend, "Mark that! Some day you will hear from him." The Bach family are celebrated as musicians, and Johann Sebastian is regarded as the flower of his race for his beautiful work, "The Passion, according to St. Matthew." He studied the elements of music when he was a little over ten, and copied by moonlight a music-book that had been denied him by his elder brother, working over it six months. Händel's youth is another example of the strong love for music. His father wished him to become a lawyer, and discouraged his desire for studying music, sending from the house all the musical instruments. But the boy managed, with the aid of his nurse, to get an old piano into the garret, and then, when every one was asleep, he practiced night after night. When he was nine years old his father took him to a palace to visit a relative who was employed there. Young Händel wandered into the chapel and soon found the keys of the organ. The duke heard him and urged his father to cultivate his son's love for music, which opened the way for Germany's noblest oratorio writer. At eleven years Händel wrote hymns, which were sung in the principal churches of his native town, Halle. In the Schenbert household the father and his son spent the evenings, playing trios and quartets from Haydn and Beethoven. Franz, the youngest boy, when not ten years old, took part and played with taste and skill. Mendelssohn played the piano with ease at eight years, and when he was a little older composed quartets, and even conducted an orchestra. Moscheles, the dear friend of Mendelssohn, played a difficult sonata of Beethoven's at seven, and played from memory pieces he had heard. When Robert Schumann was ten years old he heard Moescheles play, and was graded as one of the finest song-writers of Germany. Wagner's love for music came up somewhat in the same manner. He heard a symphony of Beethoven when a boy, and eagerly began to study music; seven years later he wrote a symphony himself, which was well received. Chopin, the gifted Polish pianist, played at first concert when he was only nine years old. Liszt was openly caressed by the prince for his rendering of a certain piece at nine years old, and became the pet of the musical people in Vienna. Hiller wrote a *rondo* at eleven, and appeared in public a year later. Rossini composed an opera at sixteen. Clementi equalled good pianists at nine; Haydn tried to compose a mass at thirteen; Paganini played the violin at seven; Meyerbeer gave his first concert at six.—*Davenport.*

CRUDE IDEAS OF MUSIC.

THERE still exists in this country a crude, half-civilized class of men who pretend to look upon music with some degree of contempt, regarding it as a sort of womanish amusements hardly dignified enough to occupy a lord of creation.

It is odd that this American notion that music is for girls only is the direct opposite of that entertained by the most brilliant nation of antiquity. The Greeks considered that boy a dunce who could not sing and accompany himself upon the lyre. Every boy, whether gifted or not, was obliged to study music, just as our American girls are often forced to do. And it is likely that the young Greeks often detested it with much the same feelings manifested by the modern American girl when under the same providential dispensation. Plato was rather severe on the harpists of his day, and condemned the florid music of that time in no mild terms. He banished it from his ideal State, the New Atlantis.

But the rank of music is now too high in the hierarchy of arts to admit of any rude, ultra-Puritanical banishment.—*G. A. Dant.*

NEW PUBLICATIONS.

MATHEWS' POPULAR HISTORY OF MUSIC. Price, \$2.00.

Mr. Mathews' new book is now ready. The advertisement in the previous issue gave an idea of the ground covered by it, but he has since enlarged it to 512 pages, 12mo.,—having been induced to do this rather than condense the latter and more interesting parts of the narrative to the extent which would have been necessary if the original dimensions had been retained. The work is intended to serve three purposes: First, that of tracing the course of development through which Music has passed. Second, to give the personal stories of the great composers of all epochs, and to define the real place of each in art. And, third, that of being to some extent a manual of musical literature, such as every student wishes when he becomes interested in the works of some one composer. Besides the biographical particulars and the kind of works composed by each master, he desires also to know which of his works best illustrate the greater points of his merit, and in what respect they differ from similar compositions by other great composers. All these, we judge from the advance sheets, are accomplished in Mr. Mathews' readable volume to a degree quite gratifying. The book is about the same size as Bitter's Student's History of Music, but the personal biographies are fuller, and the arrangement of matter in Mr. Mathews' book is different. In the preface he says that he has had in mind the needs of the student having only one book about composers and the history of music. He has sought to bring together in this volume the particulars which such a student would most desire to find. He has made free use of all the standard histories, and there is also much original matter in the work, the result of the writer's own investigations. The question of priority between Thalberg, Liszt, Chopin and Schumann as innovators and introducers of the new school of piano playing is one of these, and he arrives at conclusions which seem to be well supported.

Typographically and from a literary point of view, the book is the most attractive that has appeared from his pen. In a subsequent issue the work will be reviewed as its importance deserves. It is now ready, and the advance copies ordered will probably reach the reader at about the same date as these pages. The price has been increased to \$2, but the advance orders will be filled at the price originally named. The book contains four chronological charts of the greatest composers, Italian composers, German composers, and writers for the pianoforte. There are 117 illustrations of different kinds, many of which are rare and interesting.

MENDELSSOHN'S EXTRAORDINARY TALENT.

Or Mendelssohn's extraordinary talent no one familiar with his music could entertain a doubt. Few men could have composed in their youthful days so charmingly perfect a tone-picture as the *Overture to a Midsummer Night's Dream*, or in their mature years such masterpieces as *Elitah* and *St. Paul*. The melodious *Songs without Words* are familiar in every drawing-room and the part-songs in every club. Of musical theory, Mendelssohn was so perfect a master as almost to be its servant—a paradox easy to understand. But some one condensed a deal of wisdom when he remarked: "Mendelssohn never forgot he was a gentleman." Surely one may be a gentleman and yet forget it, and the conscious thought of being one is no advantage. With all the spontaneity which was, to a remarkable degree, a characteristic of Mendelssohn's music, it never soared, it never rose above its human source as though inspiration had lifted the composer above his every-day self and every-day life—unless this be suggested once or twice in his oratorios—certainly it does not appear in either of his symphonies. His music, as a whole, was beautiful and *gentle*; and the world has enjoyed it, as it will continue to enjoy it, for years to come; but one Mendelssohn is quite enough. The great lack in his works is the profound undertone which sorrow and trial alone can give, and which Mendelssohn, fortunately (?) circumstanced as he was, never knew. To be "made perfect through suffering," is the price which even genius must pay, and without which perfection never is approached. We all are ready to be great; but who is ready to become so?—*Musical Herald*.

WISDOM OF MANY.

Conducted by MRS. BEALL McLEOD LEWIS.

HURRY is only good for catching flies.—

—Some men profess cream and live skim milk.

—Beecher.

—One good mother is worth a hundred schoolmasters.

—George Herbert.

—He who knows but little, and knows it, knows much.

—Charles D. Stewart.

Each is architect of his own fortune.—*Thomas Tappan*.

I love the flowers because I can see so much of God in them.

The beautiful rests on the foundations of the necessary.

—Emerson.

Whatever one learns drudgingly is poorly learned.—*A. F. Goodrich*.

—He that thinks his business below him, will always be above his business.

—Wrong-doing is a road that may open fair, but it leads to trouble and danger.

Knowledge gained in the actual doing of a thing is your own.—*Thomas Tappan*.

—Complete concentration it is that should be striven for. This is education.—*T. A. M.*

—*Ars et Labor* are synonymous terms, and the artist is the most gifted of all God's creatures.

It is the pianist's touch which distinguishes him as much as the quality of voice distinguishes the singer.—*McLarren*.

—Melody is, and ever will be, the flower of music. It is at once, the first and last, the primitive and most advanced stage of music.—*Ambros*.

—Never fear to bring the sublimest motive to the smallest duty, and the most infinite comfort to the smallest trouble.—*Phillips Brooks*.

No art falls fruitless: none can tell
How vast its power may be,
Nor what results unfolded dwell
Within it silently!

—Greville says that a good ear for music and a taste for music are two very different things; and so is comprehending and enjoying every object of sense and sentiment.

—"A musical thought is one spoken by a mind that has penetrated into the inmost heart of the thing; detected the inmost mystery of it—namely, the melody."—*T. Carlyle*.

What you are morally you will be artistically; so much good and evil here, so much good and evil there; the duality is always perfect, you can never escape it.—*Thomas Tappan*.

The study of the "History of Music," supported by the hearing of the master-works of different epochs, is the safeguard against self-conceit and vanity.—*Robert Schumann*.

Any fool can make a brilliant technical display, but not an artist, in the truest sense, can interpret the simple but pregnant thoughts of the mind and heart of men.—*C. B. Cady*.

—Not an hour but is trembling with destinies; not a moment of which, once passed, the appointed work can ever be done again, or the neglected blow be struck on the cold iron.—*Ruskin*.

Success as a musician does not mean pecuniary success. There have been very rich musicians who were not successful, and there have been very poor musicians who were.—*Dr. L. Damsroch*.

Look about yourself and your place in music-life, and discover what you are doing, how you do it, and furthermore, if you may bring the exercise of greater care into all your activity.—*Thomas Tappan*.

The Americans are making wonderful advances in the realm of art. And the day will come very soon when

the United States will rank as one of the most earnest and enthusiastic fosterers of art among all the nations.—*Anton Rubinstein*.

Harmony is a study not solely for composers but for everybody who reads or hears music, so that they may understand and enjoy it. Otherwise, they only gaze on the giant skeleton of the art, without feeling the warm breath of its soul.—

REQUIREMENTS OF A FINE PERFORMER.

BY CARLYLE PETERSILIA.

"We set up" (we are quoting some remarks of L. Kohler in his "Clavierunterricht") "the lifeless notes before our eyes. Not only have we to go through the mechanical labor of reading—we have to bring to bear all the power of our intellectual faculties, which must be concentrated on the music before us; we have to be quick to appreciate all the fine points, all the beauties of the work. It is our privilege to interpret many a charm which to the inexperienced or hasty player remains a mystery. A refined performer will have all his sympathies and capability aroused by a good piece, physically as well as mentally. The intellectual and technical features of the piece will awaken a corresponding movement in the intellect and the technical power of the performer, to give them life and expression. The soul of the piece lies in its leading thought; its structure or outward form is displayed in the time and the rhythmic expression; its warm blood is represented in the ready and fluent musical life that circulates through it; its nerves are shown in those particular expressive lights and shadows, those innumerable accents which are necessary to give the proper execution to harmony, melody and rhythm. Thus we see that there is, in a good piece, a real life like that of the performer, and that it is absolutely necessary for an adequate interpretation of a master-work that the performer should possess high and varied qualities."

Mozart said in his quaint manner: "Three things are necessary for a good performer;" and he pointed significantly to his head, to his heart, and to the tips of his fingers as symbolical of understanding, sympathy and technical readiness. And truly Mozart was right; intellect, feeling and technical execution must be united; if the technical execution is guided by the intellect and warmed by the feeling, the key-board will cease to be merely a dead and cold mechanical contrivance. By the warm touch of the finger the key must, as it were, be transformed into the tone itself; and not the keys, but the tones they produce must be felt by the player. The touch of the finger represents the intellectuality at whose command the tone springs forth at the performer's will; soft, hard, shrill, mellow, tender, subdued, massive, smooth, quiet, trembling, according to the changing phases of the work which has to be rendered. The electric or magnetic fluid of our intellectual capabilities must act uninterruptedly and immediately on our fingers, and for this most important reason, too great an amount of attention cannot be devoted to the effectual and systematic training and development of our technical execution.

Schumann says with truth, "Of learning there is no end;" and every one who loves pianoforte playing not for mere amusement or pastime's sake will agree with that intelligent composer. "To enlist the most finished technical execution in the service of the finest composition" should be not only our motto, but also our continual effort. The great composers have left us a rich legacy in their unsurpassably fine works. Let us show that we duly appreciate their liberality, and let us testify our gratitude by devoting our best energies and capabilities to the realization of their noble ideas. Schiller says—

"Earnest is life, and cheerful still is art."

And we may without presumption paraphrase this sentiment; and say in conclusion—

"If in thine art thy striving be but true,
Thy life shall surely be made cheerful too."

POETRY AND PIANISM.

AMONG the many essential qualifications of the musician, the grandest of all is a poetic imagination; it reveals to him many beautiful things that elude the casual observer. It is this faculty that enables the composer to catch the melodies and harmonies that are forever ringing and singing about his ears. It is this faculty that enables him to pass beyond the limits where he cannot go, and bring us the wonderful revelations of music that fall around us like a benediction. It is the same faculty that enables the poet to interpret the language of the voices that "pursue him by day and haunt him by night," and the pianist must possess it, if he would hold converse with the composer.—*Lovejoy*.

NEW YORK STATE MUSIC TEACHERS' ASSOCIATION NOTES.

Ma. S. N. Penfield has been re-elected President of the New York State Music Teachers' Association. This will be his second term of office.

Mr. J. F. Von der Heide, of New York, has been elected Secretary and Treasurer.

The Programme Committee is as follows:—Chas. A. White, Albany; J. R. Brewer, Brooklyn; F. W. Reisberg, Buffalo.

There were represented at the Association meeting the Virgil Practice Clavier; the Janko Keyboard, and the invention of the Vilotech, an instrument invented by Mlle. Bronsli to do for the violinist what the technicon does for the pianist.

Mrs. Clara E. Thoms made a successful impression by her fine playing.

The next meeting of the Association will be held at Syracuse.

The essays of Messrs Dickinson and Warden Williams were received with general approbation.

William H. Sherwood played before the Association for the second time. His reception was all that any artist could desire.

A gavotte by F. L. Curtis was among the pieces by American composers that were well received.

The vocalists who were well received and appreciated were Miss Tirzah Hamlen, Miss Gertrude Stein, Mr. W. R. Williams, and Miss Forsman.

Fine organ recitals were given by I. B. Flagler, Auburn, and A. L. Barnes, of Utica.

The violin playing by James Paddon and Ferdinand Carri was heartily appreciated, as it well deserved.

The celebrated Brick Church Choir of Rochester furnished the choral music for one of the concerts, and the Choral Society of Gloversville for another. Both organizations added much to the attractiveness of the musical part of the Association's work.

HINTS AND HELPS.

PUPILS do not lack strength; they lack will.

By far the greater part of talent lies in application.

Walk worthy of the vocation wherein ye are called.—*Paul.*

—People who never have any time are the people who do least.

Let us make no vows, but let us act as if we had.—*Rochepeadre.*

—“Character lives in a man, reputation outside him.”—*Holland.*

By vanquishing the giants the pigmies will scatter of their own accord.

I would rather be a man of genius than a peer of the realm.—*Shakespeare.*

No time is so misapplied as that which is used wrongly.—*Thomas Tapper.*

To awaken within the youthful breast an earnest incentive, is the teacher's highest duty.

Good books, like good friends, are few and chosen; the more select the more enjoyable.—*A. B. Alcott.*

Never become so enamored with your own unserviceable ideas that you cannot drop them.—*Thomas Tapper.*

—Never say anything wrong about any one, unless you are quite sure about it; and if you are, ask yourself—“Why do I say it?”

“Music can neither describe nor imitate. Musical ideas are wholly supplied from inward sentiment, while the depictions of painting are imitative, for they come entirely from outward observation. Language describes, reasons and appeals to the intellect; while music can only stir up the finer emotions and thus appeal to feeling. Therefore, before listening to mimetic music, it is best to hear the composer's own conception of his tone-narration in definite language.”

AMERICAN COLLEGE OF MUSICIANS.

The sixth annual examination by the examining board of the American College of Musicians was held at the University of New York from June 23d to 27th. The requirements are high, but the following candidates will get the valuable diploma of the College. Fellowship Degree: Sarah C. Verr, New York, piano; Fannie L. Story, Gloucester, Mass., organ. Associate Degree: Fannie L. Story, Henry Tschudi, New York, N. L. Wilbur, Providence, R. I., organ; Nellie M. Anderson, San Francisco, Cal., Rose W. Greenleaf, Springfield, Mass., Jennie L. Murand, Lynn, Mass., piano. The annual meeting for the election of officers resulted in the selection of the following well-known musicians as Examiners for the coming year: Piano, Wm. Mason, A. R. Parsons, Fanny Bloomfield-Zeisler, with Wm. H. Sherwood and Chas. Jarvis alternates. Organ, S. P. Warren, S. B. Whitney, with Clarence Eddy and A. Stanley alternates. Theory, W. W. Gilchrist, Dudley Beck and Thomas Tapper, with E. M. Bowman and F. Grant Gleason alternates. Voice, Louisa Cappiani, F. W. Root and J. H. Wheeler, with F. Korbay and Wm. Connerly alternates. Public Schools, N. C. Stewart, W. F. Heath, Wm. H. Dana, with J. A. Butterfield and F. A. Lyman alternates. Violin, S. G. Jacobsohn, G. Dannebreuter and J. H. Beck, with G. Pringnitz and A. Waldaur alternates. E. M. Bowman, of New York, was re-elected for the seventh term as President. Robert Bonner, 30 Williams St., Providence, R. I., is the Secretary and Treasurer, of whom all information concerning the examinations can be obtained. An important result of the meeting this year is the decision of the College to restrict Honorary Degrees entirely to musicians of international reputation, compelling all others who wish to join to pass the prescribed examinations. The next examination will be held in Chicago, Ill., commencing on Tuesday, June 28th, 1892.

GOOD TYPE OF TEACHERS.

BY JOHN POWERS.

The good type of teacher is the man (or woman) who has himself had the benefit of instruction from a first-class guide, philosopher and lived, who has,

“savored delight and lived laborious days.”

Who has fully realized that to be a genuine and reliable leader of youth he must himself have done much more than have ground out an eternity at technique; who has studiously, thoughtfully and conscientiously toiled through every school of music in existence, and who has again and again heard these various schools expounded and elucidated by one or other of those executive giants who are now, more than ever, stalking the whole civilized earth, with an overpowering technical skill, which every year is growing with its growth and strengthening with its strength. Over and above all this, such a teacher must have, more or less completely, mastered the subtle art of pedagogy, in all its developments and ramifications, and finally must have carefully analyzed and as carefully studied every varying human nature itself, in all its aspects, and fully have appreciated the import and significance of Pope's vigorous couplet:

“Know thyself, presume not God to scan;
The proper study of mankind is man.”

Thus equipped (and it is no trifling panoply) he will be as able as he is, usually, ready and willing, to infuse into his pupils becoming and needed reverence for and mastery over the creations of Bach, Handel, Haydn, Mozart, Beethoven.

TESTIMONIALS.

HAVE just examined Landon's “Read Organ Method;” an more than pleased and delighted. It is in my opinion the best organ book of the day. It can not fail to please the better class of teachers, for its excellent fingering, intelligent phrasing and correctness. In fact, it is just what we need, a book especially designed for the Read Organ.

M. C. BAIRD, M. T.

The Landon “Read Organ Method” is about perfect, and the only Organ “Method” I have ever examined that deserves the title.

HATTIE A. P. JONES.

I am always glad to speak a good word for THE ETUDE. It is an invaluable help to both teacher and student; in fact, no progressive teacher can afford to be without it. It merits all that has been said in its favor, and deserves all the success that its most sanguine friends could hope for.

EDWIN MOORE.

THE ETUDE, I consider “far and away” the best musical journal, for either teacher or pupil, published in America. F. R. WEBB, Director of School of Music.

One of the ladies whose subscription I send you in remembrance of, writes: “I would like to tell you how much there is in their magazine, even for me, an amateur of over sixty years of age. I like it better and better, music and all. I could not do without it.” H.

I have examined the “Normal Course of Piano Technic” which you so kindly sent me, and think it far in advance of works of its kind in general use.

JULIA E. NICHOLLS.

I find the Landon “Organ Method” an excellent book; in fact, the best I have ever seen. Shall adopt it with my read organ pupils.

C. G. O'KELLY.

And here is another of your elegant editions: “First Studies in Phrasing,” by W. S. B. Mathews. It is enough to give the work recognition among good musicians to have this gentleman's name attached to it. There is nothing better for the department represented. Too much cannot be said upon the subject of phrasing and producing a singing tone full of expression. I shall recommend that the work be used in connection with my instructor.

JAS. HAMILTON HOWE.

SPECIAL NOTES.

(Advertisements under this heading, will be charged 20 cents a line, payable in advance.)

A STUDENT of the American Conservatory of Music, Chicago, Ill., desires position as teacher of Piano-forte for September 1st. Best references. Address, Room 420, No. 131 68d St., Chicago, Ill.

WANTED for September 1st, a position as teacher of Piano or Voice. Graduate of Conservatory. Several years of experience in teaching. Address, S. THE ETUDE OFFICE.

FOREIGN MUSIC CLERK WANTED.—An experienced music clerk who is acquainted with the German and English language can find employment in a well-established house. Address particulars, X. Y. Z., THE ETUDE OFFICE.

DETAIL MUSIC CLERK wanted in a large music store in one of our leading cities; none but those having extended experience need apply. Address, Music House, care of THE ETUDE OFFICE.

EDWARD BAXTER PERRY is at his summer home near Boston, preparing his lecture-recital programmes for next season's work. Among the novelties which he will introduce, are “Forest Reveries,” the latest composition of Mr. Ferdinand Dewey, of Boston, and a new work by himself, “The Ballad of Chita,” founded upon a sketch by Lafcadio Hearn in the *Harper* for April, 1888, entitled “Chita, a Memory of Last Island”. The subject is strictly American: the destruction of an island in the Gulf of Mexico by the tremendous tempest of 1866. Mr. Perry's composition is made up of three main subjects, interwoven and developed, suggested by the sketch. The first represents the bland summer days preceding the storm, days “Born in Rose and Buried in Gold;” The second, “The Voice of the Sea,” which, as the author says, “is never one voice, but a tumult of many voices—voices of drowned men,—the muttering of the multitudinous dead,—the moaning of innumerable ghosts, all rising at the great wail-call-of storms;” the third “the waltz heard by the Captain of the ‘Star,’ sounding from the windows of the island hotel on the night of its doom, working up to a tremendous climax as “the wind waltzes with the sea.”

Mr. Perry has already booked nearly 50 engagements for his western tour, beginning September 25th.

CONDUCTORS OF CHORAL SOCIETIES are requested to send for list of Cantatas, Part Songs, Orchestral Parts, etc., formerly belonging to a prominent Choral Society; for sale cheap. Address, SUMNER SALTER,

26 West 15th St., New York City.

WE take pleasure in announcing that Mr. THOMAS TAPPER is engaged to teach in the BOSTON TRAINING SCHOOL OF MUSIC. He is so well known to the readers of THE ETUDE that the mention of his name will create a general interest.

Other eminent men will soon be added to the faculty.

The large building, Nos. 154 and 155 Tremont St., Boston, occupied by the Mason & Hamlin Organ and Piano Co., has become even more musical, for the well-known musical publisher, Arthur P. Schmidt, has taken a part of the large basement and also room for an office on the main floor. In the basement Mr. Schmidt has fitted up a cosy reception room for the use of the many musicians who frequent his quarters. With the Mason & Hamlin Co., Mason & Hamlin, has Arthur P. Schmidt, and the Boston Conservatory of Music (upper floor), this may be safely termed the Musical Building of Musical Boston.

TWILIGHT MUSINGS

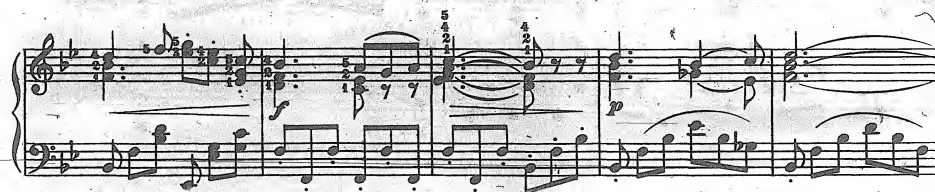
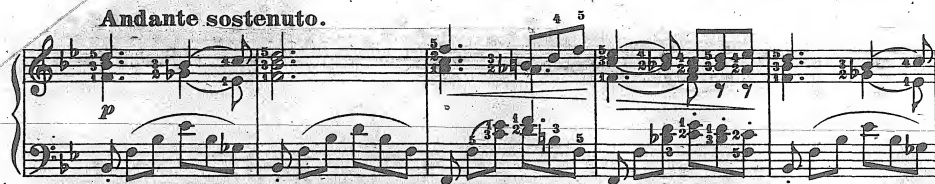
Song without Words.

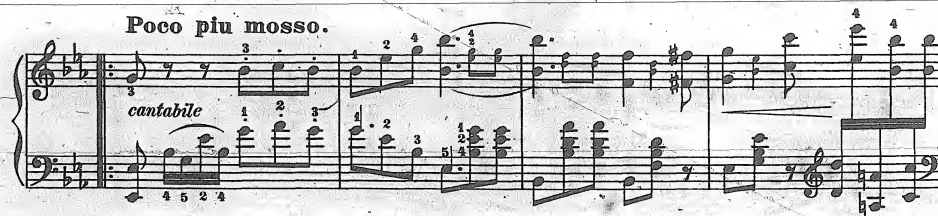
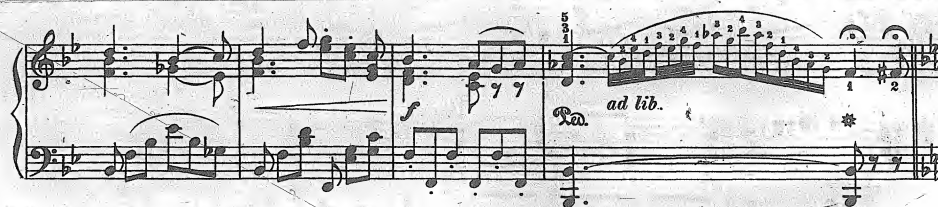
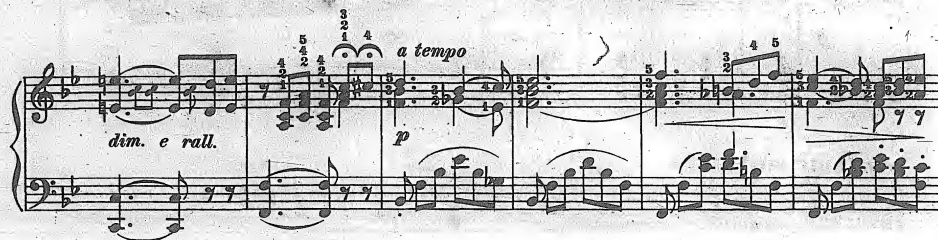
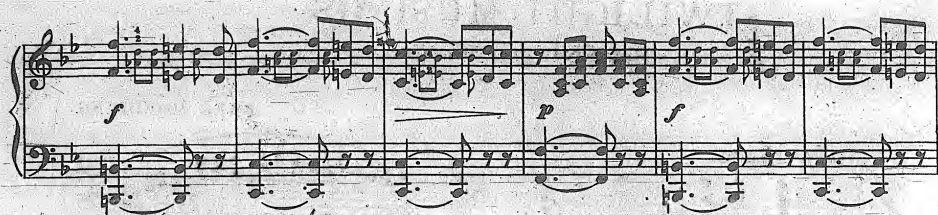
THEO. MOELLING.

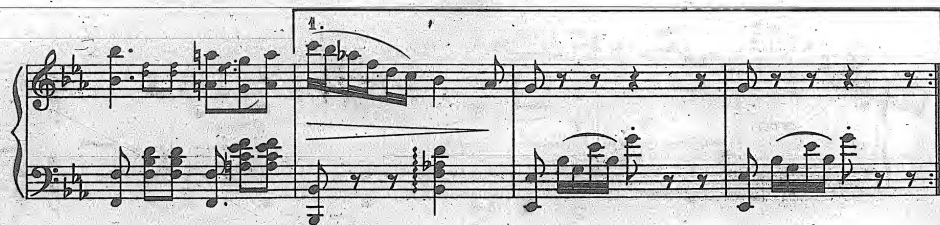
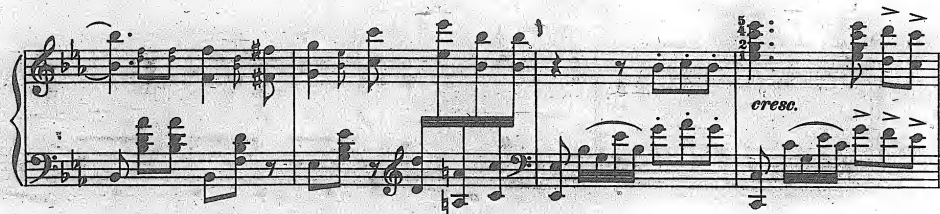
Con fuoco.



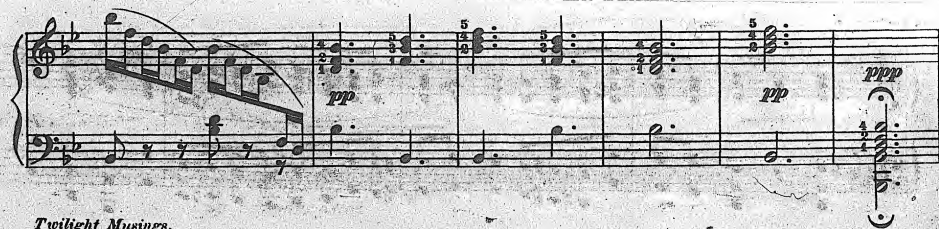
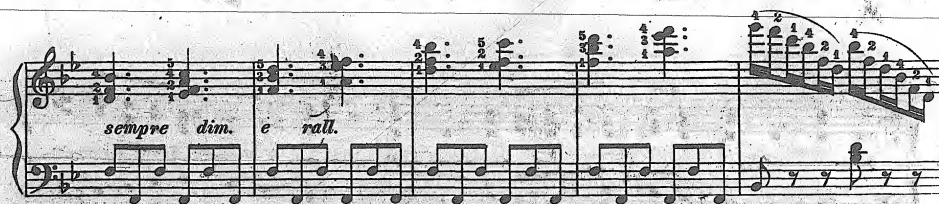
Andante sostenuto.











Twilight Murings.

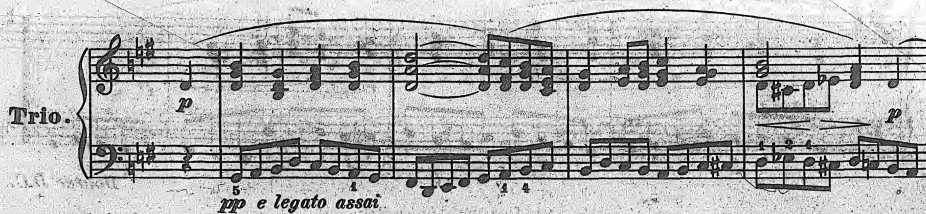
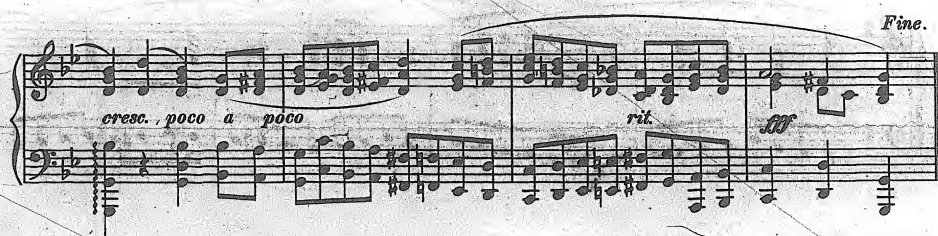
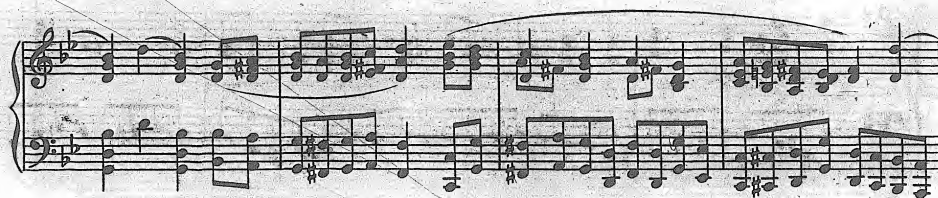
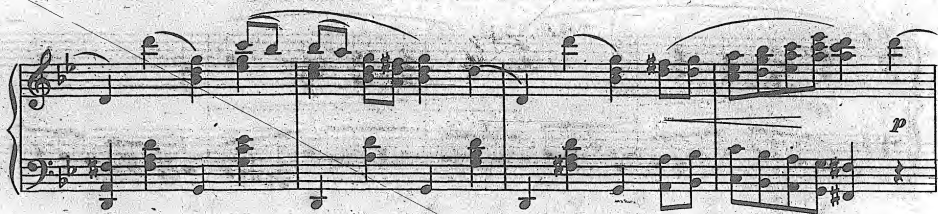
To my Friend
EDUARD BAXTER PERRY.

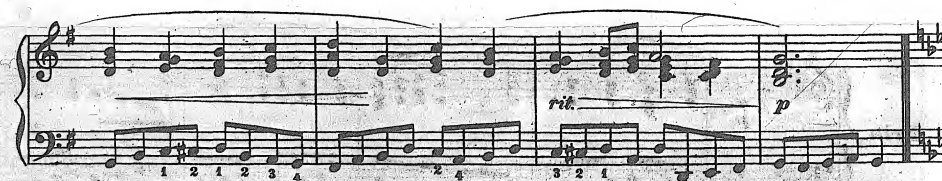
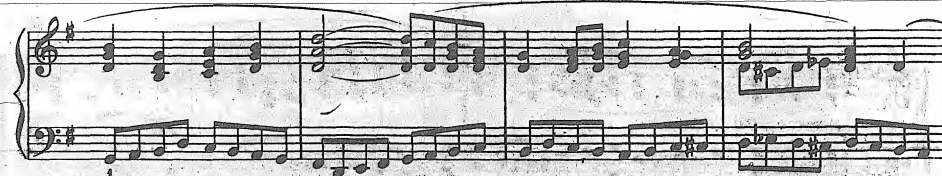
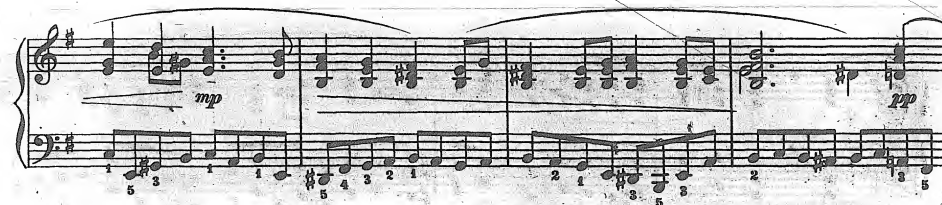
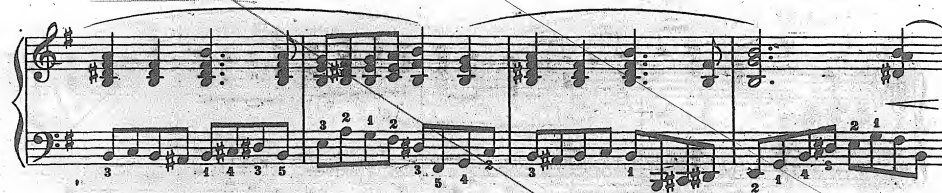
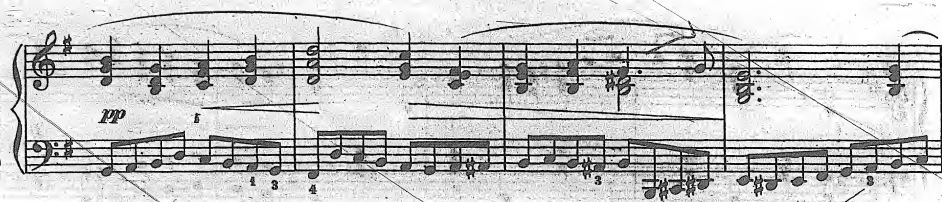
BOURÉE.

PERLEY DUNN ALDRICH.
Op. 3, No. 1.

Tempo di Bourée.

The musical score is written for piano in G major, 2/4 time. It consists of four systems of music. The first system shows the beginning of the piece with a treble and bass staff. The second system includes a 'cresc.' marking and a 'pp' dynamic. The third and fourth systems continue the piece with various dynamics like 'p' and 'pp'.





Bourée.

Bourée D.C.

PRETTY PRIMROSE.

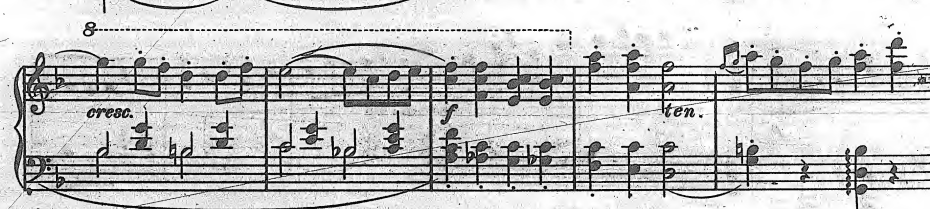
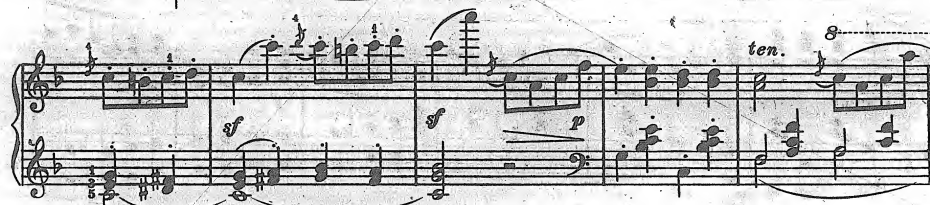
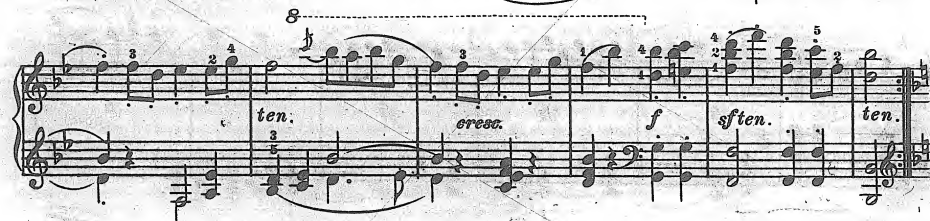
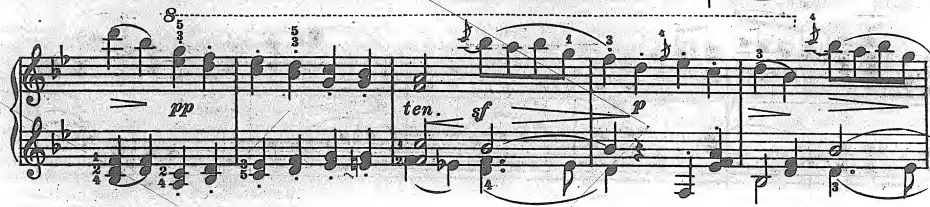
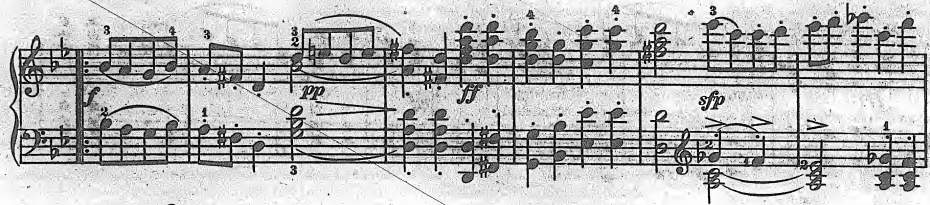
AIR DE BALLET.

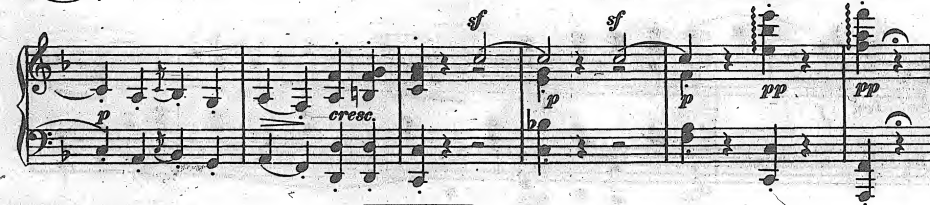
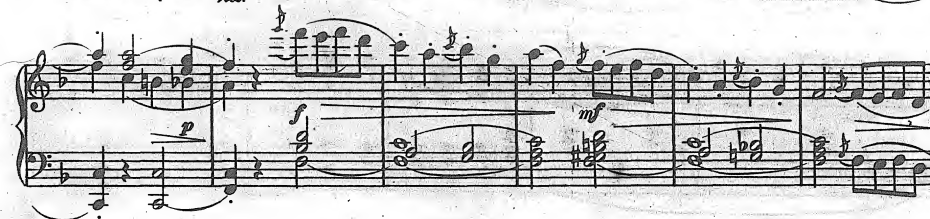
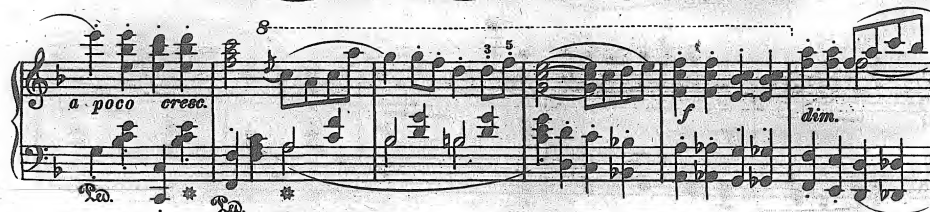
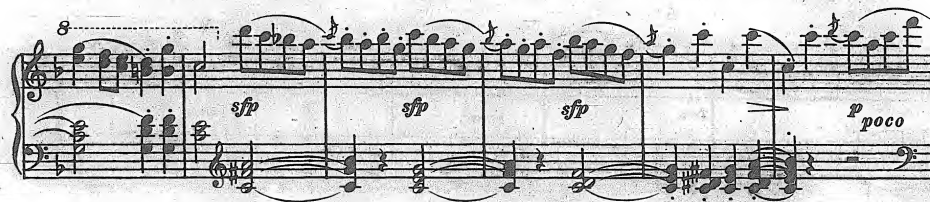
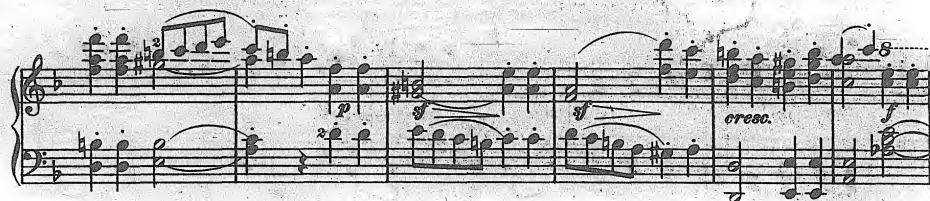
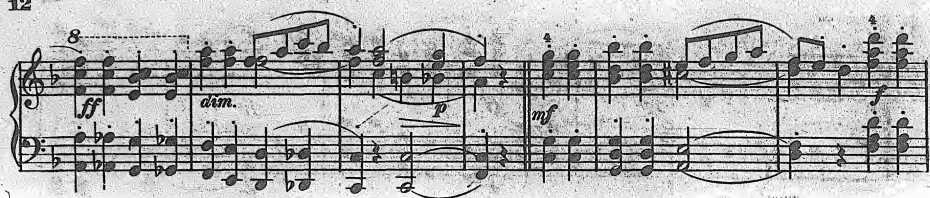
for Piano.

Composed by HENRY HOUSELEY.

The musical score is written for piano and consists of five systems of music. Each system contains a treble and bass staff joined by a brace. The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The score includes various musical notations such as notes, rests, and fingerings (e.g., 1, 2, 3, 4, 5). Dynamic markings include *p* (piano), *ten.* (tension), *cresc.* (crescendo), and *dim.* (diminuendo). The first system begins with a *p* marking and includes a *ten.* marking. The second system includes a *ten.* marking and a *p* marking. The third system includes a *cresc.* marking and a *dim.* marking. The fourth system includes a *mf* (mezzo-forte) marking and a *f* (forte) marking. The fifth system includes a *cresc.* marking and a *ten.* marking.

A musical score for a piano piece titled "Pretty Primrose - 4." The score is written for piano (p) and includes various dynamics and articulations. The notation is in treble and bass clefs, with a key signature of one flat (B-flat). The score is divided into six systems, each with a treble and bass staff. The first system features a piano (p) dynamic and a forte (sf) dynamic. The second system includes a tenor (ten.) dynamic and a crescendo (cresc.) marking. The third system features a tenor (ten.) dynamic and a forte (f) dynamic. The fourth system includes a forte (ff) dynamic and a decrescendo (dim.) marking. The fifth system features a piano (p) dynamic. The sixth system includes a tenor (ten.) dynamic. The score is marked with various fingerings and articulations, including slurs and accents. The piece concludes with a final chord in the bass staff.





EDUCATION OF PIANISTS.—No. IV.

(Continued.)

BY JAMES M. TRACY.

Our last paper left off with the commencement of Cramer's Studies. These celebrated studies are often taken up too early in the student's course. Both Dr. Knorr and Prof. Plaids said they ought never to be studied till after Czerny's and Clementi's studies had been perfected, because they required a finished execution. Billow's edition is the one most used, and as he has laid down in a markedly distinct manner, how they should be practiced, we will not offer any suggestions differing from him. Dr. Knorr, who was a perfect master of Cramer's studies, required his pupils to play most of them with pennies on the back of the hands. Of these, No. 4, Knorr's edition, C minor, demanded a great deal of hard work. I accomplished this feat under Knorr and can still play it without dropping the pennies, as I can several others. I do not recommend this course, because it makes the hands look stiff, though it is good practice for those students who have acquired bad habits from too much freedom in motion. I am a firm believer in Czerny because he was the most successful teacher of his time, writing most of his études for special objects, which they attained.

A teacher who has given us a Liszt, Thalberg, Döhler, Wilhnar, DeMeyer and other great performers, cannot be ignored, though some of his studies may have become old fashioned from having others of more recent date take their place. Recently, we have had sent us a selection of Czerny's études which we can earnestly recommend in full. They are by one Heinrich Germer, and edited by H. W. Nicholl. They comprise selections from all of Czerny's most important works, arranged in a progressive, compact manner. Vol. I is for upper elementary grade, being selected from Opns 261, 821, 599, 189, 829, 849, 335 and 686, in all eighty-two studies. They are all short, and not so formidable as the number makes them seem. Vol. II embraces school of velocity Op. 299, 884, 189, 385, 299 and 355. These studies are for velocity, polyrhythms and ornamentation. Vol. III is velocity continued. Op. 299, 740, 821, 335 and 834. Vol. IV embraces school of legato and staccato, Op. 835, and the art of developing the fingers, Op. 40, closing with that most useful of all double note études, Toccato in C, Op. 92.

The above studies embrace or furnish a whole course of piano study, and any person who can play them well may be considered a first-rate pianist, though there are many more of modern date and much more difficult to follow. Beethoven's sonatas may now be taken up to advantage. The early ones first, Op. 2, No. 3, in C is very useful. G major, Op. 14, is nice. Op. 2, No. 1, F minor, also A major, same Opus. Op. 13, C minor; D major, Op. 10, etc., etc. Mendelssohn's caprices, Op. 14, 22 and 28 are interesting, musical and technical; Op. 7 embraces seven studies in various forms. When these have been learned the two concertos may be taken up. Hummel's concerto in A minor is splendid; Moscheles's études, Op. 70, are beautiful, forming a stepping-stone to Chopin's and Henselt's études. They are twenty-four in number, of which a third of them may be omitted. One or two of Moscheles's concertos may also be studied with profit. I name those in G minor and E major. We recommend Bach's two and three part inventions here, as a prelude to the forty-eight Preludes and Fugues by the same author.

While these preludes and fugues of Bach's can be omitted, no good pianist, or any one wishing to be considered a thorough musician, can afford to do so, for they are the real foundation of all classical music. Weber's sonatas, four in all, with Rondo in E♭, Polacca in E major, Polonaise, G♭, and Invitation to Waltz, should be known by all pianists, for they are models of classical art. They are hard, requiring intelligent study. Chopin's studies, Op. 10 and 25, come in here. Von Bülow has made a good selection of them, and we recommend his

edition. With Chopin's studies, any of his pieces, except the concertos, may be taken up. Waltzes first, mazurkas and nocturnes, ballades, scherzos and then concertos last. Schumann can also be studied in connection with Chopin. Henselt's études, Op. 5, are musical, and can all be used for concert purposes as well as technical study. For the further perfection of octave playing, Kullak's studies are undoubtedly the best, but the first should be used, as it furnishes the proper examples for obtaining correct legato and staccato playing. Those students who only use the second book fail of receiving the full benefits which the author intended should be derived from his studies. In the European music schools all students must work from the foundation upward. In this country nearly all the students want to begin at the top, for they wish to accomplish everything in the shortest possible time. Short-hand, steam-power and electricity are all too slow for the majority of American students, and this furnishes the reason why so few become good pianists out of the vast numbers who study the piano in this country. In fact, no good American pianist, acknowledged as such, can be found here who has not received most of his instruction from abroad. This is not from any fault of the instruction, for we have as good teachers here as in Europe; the fault lies with the scholars themselves, because they refuse to comply with the teacher's instructions. Out of the vast number of scholars I have instructed, I have not found more than one in ten who were willing to study as directed. Those few who have followed my advice have become proficient, while the others, as a matter of course, have failed to be materially benefited. The only reason we know why it is necessary for any music student to go abroad to study, is because such students must obey their instructors implicitly, or they get no instruction. For if an American teacher was as strict and fractions as most European teachers, they would lose their entire business within six months. It is, perhaps, unnecessary to say that there is no reason why any student who follows the course we have marked out should not be considered an accomplished pianist. Of course there will be some better than others, according to their abilities, technically and musically—just the same as in all other professions. There are no two people in the world who possess exactly the same quality of talent or amount of ability in any department of life—music is no exception to the rule. There has never been but one Liszt, one Rubinstein, one Von Bülow and one D'Albert; but that furnishes no good reason why any one, possessing genius, energy and application, should not try to reach the highest pinnacle of fame.

The course outlined in this series of papers is the one pursued at the Leipzig Conservatory under Plaids and Wensel, and all the great artists mentioned above have substantially followed it. The student who can play the studies here mentioned, is fully prepared to take up the study of the more difficult sonatas of Beethoven embraced in his last period. Technically, his concertos are no more difficult than the sonatas in C, Op. 63, and F minor, Op. 57. Liszt's studies are immensely difficult, and can only be played after all other studies have been mastered.

To those who wish to study light, showy music, the compositions of Leybach, Ascher, Ketterer, Schnlthoff, Thalberg, and Herz, furnish the student with ample material. Gottschalk, Mason and Mills are our best American writers. One can hardly go amiss in selecting from any of the above writers works to use for popular concert purposes, but they furnish no material of educational value to the earnest student of music. A person educated on brilliant, showy music cannot play classical music well; the reasons are obvious, but we cannot enter into the merits of the subject in this paper, but will, at some future time, furnish an article bearing on this special subject.

We earnestly hope this series of papers will prove of value to the readers of THE ETUDE, even if there are those among them who differ with the writer in regard to routine of study, remembering that people are not alike in looks, action or education.

CONCERT PROGRAMMES.

Baylor University, Waco, Texas.

Paroles D'Amour, Ganz; Chant Poétique, Honseley; Impromptu, No. 2, Schubert; Aspiration, Sydney Smith; Polonaise, Chopin; Fantasia, No. 28, Mozart; Rondo Brillante, Op. 62; Weber; Ballade, Op. 47; Chopin; Tarantelle, Pizzozzka; Rhapsodie Hongrois, No. 6, Liszt.

Westleyan Musical Department, Wilbraham, Mass.

"Jubal," Overture, Weber; Chorus, "In Spring," Borge; Sonata Pastorale, Op. 28, Beethoven; Solo and "Chorus of Angels" from Eli, Costa; Spanish Dances, Op. 12, Moszkowski; Slumber Song, Mattei; Passetopied, Vogrich; Polacca Brillante, Op. 72, Weber; Kamemi Ostrov, Rubinstein.

Normal School Chapel, West Chester, Pa.

Lustpiel, Overture, 2 pianos, Keler-Bala; Fabian, Raff; Brnani, "Fly with Me," Verdi; Spinning Song, Bendel; "Robin Adair," Female Chorus, Harmonized by D. Buck; Lichtertanz from Opera "Feramosa," 4 hands, Rubinstein; Tarantelle, Döhler; Capriccio, Op. 22, (Orchestral accompaniment on 2d piano), Mendelssohn; Robert, "Idol of my Heart," Meyerbeer.

Conservatory of Music, Lincoln, Neb., Wednesday Evening June 10th, 1891.

"Impromptu Waltz," Raff; Vocal Trio, "Mia Madre," (My Mother), Campana; Piano, "Deuxieme Mazurka," Godard; Piano, Rondo in C, Adam Geibel; Sonata in A major, Mozart; Two Pianos, Hungarian Dances, No. 1, Brahms; Vocal, "I'll Follow Thee," Farmer; Piano, "Tam O'Shanter," Warren; Piano, Concert Waltz, "On Blooming Meadows," Rive King. Thursday Evening June 11th, 1891. Recital by the Junior Students.—Piano, "Rondino," Op. 21, Hüntner; Piano, "Barcarole," Godard; Quartet, "Lullaby," Arranged; Piano, "Swing Song," Fontaine; Piano, "Dance of the Elves," Spindler; Violin, Variations, Wohlfahrt; Piano, Spanish Melody, Behr; Piano, "The Trumpeters," Spindler; Piano, "Fairy Minnet," Leysburg; Piano, "La Graille," Bohne; Piano, "Spanish Dance," Moszkowski.

Conservatory of Music, Tiffin, Ohio.

Fugue in A minor, Bach; Adagio from Sonata Pastorale, Op. 13, Beethoven; Tarantelle, Op. 13, No. 1, Nodde; "But the Lord is Mindful of His Own," from St. Paul, Mendelssohn; "O for the Wings of a Dove," Mendelssohn; Concerto, Op. 25, Andante and Presto, Mendelssohn; Recitative, "And God said, Let the Earth," Aria, "With Verdure Clad," from The Creation, Haydn; Romance, E sharp, Schumann; Berceuse, Op. 67, Chopin; Concerto, Op. 37, Rondo, Beethoven; Canzonetta—"Night is falling," Haydn, Viardot; Prelude and Fugue, C minor, from Well Tempered Clavier, Bach; Nocturne, Op. 9, No. 2, Chopin; Rigoletto, Verdi, Liszt; The Return, Lncantoni; Concertstück, Op. 78, Last Movement, Weber; "Dark Day of Horror," from Semiramide, Rossini; Ecstasy, Alary; Faust Valse, Gonnod, Liszt.

Henderson, Ky., Music School.

Piano Quartette, Martha Overture, Flotow; Piano Solo, Hunting Song, Mendelssohn; Vocal Duet, Nocturne; Masini; Piano Solo, Valse Styrienne, Wollenhant; Vocal Solo, Joan of Arc, Bordese; Piano Solo, Danse Antique, Honseley; Piano Duet, Polka Elegante, Behr; Vocal Solo, Fernando, Donizetti; Piano Solo, Valse Arabesque, Wilson G. Smith; Vocal Duet, "Selling A Way," Smart; Piano Solo, Grande Valse, Mattei; Chorus—"On the Field of Glory," Donizetti; Piano Quartette, Overture, "Merry Wives of Windsor," Nicolai.

Piano Pupils of Mr. A. W. Pike, Stamford, Conn.

Duet, 2d Regiment Quickstep, Roswieg; Oberon, Oester; Love and Chivalry, Gottschalk; Dorothy, Smith; Simplette, Farvarger; Flower Song, Lange; Organ, "Old Folks at Home," var. Hewitt; "Bells of Shandon," Suddie; "Good Humor," Banfield; Double Quick, March Brilliant, Wheeler; Dear Little Heart Gavotte, "Holst; Trio, Danse Ecossaise, Baker.

Garrard College, Lancaster, Ky.

Vocal, Aria, "Ah, Robert," Meyerbeer; Piano, Concerto in A minor (first movement), with second piano accompaniment, Schumann; Vocal, "Heaven Has Shed a Tear," with Violin Obligato, Kneken; Piano, Raux Valse, Liszt; Vocal Duet, "See the Pale Moon," Campana; Piano Quartette, Overture, Oberon, Weber.

Firm time is the trunk and branches while the tones are the moving foliage of the tree. Music without time is foliage detached from branch and trunk, which a zephyr can scatter in disorder—a wild sport of the wind.—From the German.

PUBLISHER'S NOTES.

In these Publisher's Notes we mention publications and musical goods that are of interest to teachers and music students. In these announcements we are careful not to overstate or to say too much, or praise too highly the articles offered. Our motto is, "Everything better than advertised." Besides the mere announcements, we aim to describe, or give an idea of what the purchaser may expect in the article under consideration.

TEACHERS who want to be abreast of the times in the best ways of teaching beginners, should have a copy of "Twenty Lessons to a Beginner," by W. S. B. Mathews. There are ideas in this work that are positively refreshing to a progressive teacher. In this book can be learned where the best recent thought in teaching is tending. Discriminating parents want the best for their children and will employ that teacher who keeps up with the times.

THERE are two works that we have promised our advance subscribers some time ago, namely: Vol. II of "School of Four-hand Playing," and the selection of Songs without Words, by C. B. Cady. These two works have been unfortunately delayed. We wish our patrons to understand that they will be forthcoming in time, we only ask a little indulgence. We do not like to hasten the publication of any work. The more publishing we do the greater is our conviction that haste is not consistent with thorough work. We hope to have these works ready before the Fall teaching has thoroughly begun.

We make a specialty of furnishing the best editions of music. We order pieces of other publishers, but of that publisher who has the best edition of the piece, and not of the publisher who sells the cheapest gotten up edition. It is our ambition to be the headquarters for the best musical publications for teachers. To this end we employ the best talent for editing that the world affords, and spare no expense or pains to have the engraving, printing and paper of the best possible to obtain. Our subscribers have the special advantage of copies of our best pieces in the music pages of *THE ETUDE*, which gives them the opportunity to see and know for themselves what we are publishing.

We are making extensive preparations for the Fall work. Our subscribers will receive circulars from us, soliciting patronage for the coming season during the month of August. We are in a better condition to make up selections of music than during the busy season. It would be both a convenience and an advantage if our patrons would send in orders during August for the selections for the next season. The music can be selected, laid aside and shipped at a later date. This will relieve us somewhat when the busy season opens. Please state size of class, what studies are most used, and the proportion of easy and difficult music. Also the style, whether popular or classic, and any other information that will assist us in making a proper selection. We hope our subscribers will give us a liberal share of their orders during the next season.

The new work by Thomas Tapper, "The Music Life and How to Succeed in It," is on the press at the present writing, and will be positively in the hands of those who have subscribed for it in advance, by the time the next issue is ready. We will, however, continue the offer to send the work, when published, for the small sum of 50 cents, postpaid, to those who send cash during the month of August. This is absolutely the last opportunity to get this valuable work for about paper and printing. Many

hundreds of our patrons have sent in their orders, and no doubt the confidence they have had in the work has been due to the success of the first work, "Chats with Music Students." It is said that the new work will be even superior to the companion volume. The work will be similar in form and about the same in size. The subjects treated are entirely different. A full table of contents can be found in the advertisement on page 168 of this issue.

THE great work of Dr. Mason, Vol. II and III of "Tone and Technique" is almost ready. Vol. III will be issued first. It will contain the complete exposition of the Arpeggios according to the Mason system. The complete manuscripts of both volumes are in the hands of the printer. The Arpeggios we are expecting to deliver by the first of September; the Scales will follow soon after; the book of Octave Playing will not be finished until later on. This work is undoubtedly the greatest work on piano technique that has ever been written; thousands of progressive teachers all over the land are breaking away from the old-time method of teaching piano according to Plaidy and Liebert and Stark, and are taking the more modern and artistic system of Dr. Mason and his school. We have yet to hear of a single case in which the system has not produced the best results. We would strongly urge all our patrons to procure at least one copy of this work for private study. Our special offer will be found on page 157 of this issue; it will continue only a short time longer. For one dollar the four volumes will be sent. For detail of special offer, see page 157.

"What in the world shall I do next?" is often the thought of the teacher in giving the first lessons to a beginner. He wishes to convey correct impressions, that will make a true foundation for the musical structure; he wishes to form habits that will lead to thorough and rapid advancement; he wants to say the right thing, and leave all else unsaid; he desires to hedge in the way, so that there will be no possible chance for the pupil to go astray; he feels the necessity of presenting new subjects in their logical order; he wishes to teach on true principles, leading from the known to the unknown. With the great majority of teachers it is a very difficult matter to accomplish this. While they may know the whole ground thoroughly, the necessary steps of the true method do not seem to come to hand. All this and more, is most carefully laid out in Landon's Reed Organ method, which we shall soon issue.

Quite a large percentage of piano pupils have formerly played the reed organ, and any teacher who makes a specialty of fine piano touch, knows how difficult it is to get satisfactory results from such pupils. The fault lies in the pupil never having been taught touch, even the organ touch. That this is so is clearly seen in the great majority of organ pupils' playing, from its complete lack of life and vivacity.

In the above mentioned Method, technique is thoroughly worked up, and that in an interesting manner, not by the aid of dry exercises. The result is that the pupils play infinitely better than where no touch has been taught, and they already have the elements of piano touch, and successfully transfer their musical skill to the piano with comparatively little practice. This is a point not to be lightly thought upon, as nearly every organ pupil plays the piano more or less at one time or another.

Another feature of this method is, that it teaches pupils to do their own thinking, notwithstanding it is full of notations and directions. The whys and wherefores are given and many pieces are left with simple hints, for the pupil to work out with the aid of his own musical knowledge. Phrasing is made a prominent subject as soon as musical pieces are used, and with this effective expression is successfully taught. The pupil who studies this method faithfully, will not only be superior in technique, but will have a good theoretic knowledge of everything he has played, and not only will be able to play with artistic expression, but he will have a full command of the resources of his instrument.

THEORY AS RELATED TO PIANO PLAYING.

BY EDWARD MOORE.

MANY teachers of the present day ignore theory entirely, claiming that it is unnecessary, and that so long as the pupil is taught technically there is no need of going into an explanation of the more profound principles that underlie all musical performances. To tell a pupil that a piece of music having one sharp for its signature is in the key of G, and not explain the necessity for the sharp, is to leave the pupil without a reason for the fact that is in him. If the pupil can learn to regard a tone not as an independent unit, but rather in its scale relationship, much will have been gained toward making his study intelligible, consequently more enjoyable. This can be accomplished only by a thorough understanding of the construction of the scale, a qualification that is absolutely necessary if one would become an intelligent reader. It will hardly be considered an absurdity then to claim that the teacher of piano playing should be a music teacher as well, and that his pupils should be so instructed as to enable them to understand what they play; for besides appealing to the emotions, music is an intellectual science, a fact by the way, often overlooked by not a few who undertake to teach.

But there is one point upon which the average piano pupil is particularly deficient as a rule, and that is, a clear comprehension of the relationship existing between the major and minor scales. One reason for this difficulty I apprehend is because of the custom followed by so many teachers of having their pupils learn the two scales separately. Better results are attainable if the two modes are learned simultaneously. Let the major scale and its relative minor in both the harmonic and melodic forms be learned at the same time and the pupil will get a better understanding of the relation of the two scales than can be gained in any other way. Pupils should be thoroughly drilled on this point, until they are able to construct a scale of either mode in any key.

Dr. Lowell Mason used to tell us that the major and minor scales are as closely related as man and wife, an illustration that will bear repeating here for the benefit of those who, before reading this article had never bestowed any thought on the subject. As to how far the study of theory should be pursued by the average piano pupil, must depend upon the mental and emotional nature.

A philosophical mind will absorb all that the most ardent theorist could desire, while an emotional temperament, receiving its impressions mainly through the ear, cares more for the effect than the cause. It would seem necessary, however, that there should be some knowledge of the primary chords, including their inversions and progressions. Even though theoretical instruction should go no further than this point, much will have been done toward making our pupils musicians as well as performers, besides giving them an insight into the mysteries of the art that will stimulate their ambition, and possibly lead to undertakings that would not have been dreamed of if, instead of combining the two, the intellectual had been sacrificed for the mechanical alone.

PARENTS AND PLAYERS.

From *The Echo*.

THE parental knowledge and taste for music is not extensive, yet it is far in advance of that of a decade ago. There are now many parents who are capable of judging, in a measure at least, of their children's progress, and the number is daily increasing. The pupils who, for various reasons, have taken to-day the last music lesson they will ever receive, possess a knowledge of that subject far in advance of their parents, and when they come to assume parental responsibilities, will be more capable of judging the abilities of teachers and of the progress their children are making, and who will in turn become more proficient than their parents.

God sent his Singers upon earth,
With songs of sadness and of mirth,
That they might touch the hearts of men,
And bring them back to heaven again.—*Longfellow*.

CULTIVATE THE IMAGINATION.

BY H. SHERWOOD VINING.

In musical composition every phrase has a meaning, and in order to bring it out clearly, every tone must have a meaning, and must fill its proper relation to the preceding and following tones. The pupil from the start must be encouraged to seek after a comprehension of musical expression till he can feel just that delicate gradation of volume, and emphasis, with which each tone must be produced in order to render a passage with true musical feeling.

A keen imagination seems natural to childhood and by drawing upon this faculty the teacher can awaken a child's interest, and lay the foundation for musical and poetical conception and interpretation. It will be a great help in this work to give pieces from the beginning which have musical content, enlarging upon the characteristic meaning; if the piece has no title it is an excellent plan to give an appropriate title, and make a little story to fit it, as in the following examples for characteristic styles of little pieces:—

"A Boat Song;" call attention to the boatman's song as he dreamily rows along, accompanied by the rolling waves, and rocking boat; the melody will then be naturally brought out, and the accompaniment will doubtless be smoothly played without receiving undue importance.

"A Hunting Song;" the clatter of the horses' hoofs as the hunters gaily rush along, accompanies their gay song, which terminates as they triumphantly swing into the yard on their return home at twilight, after a successful hunt.

The "Swing Song," and "Spinning Song," with its hum of the spinning-wheel, would receive the same characteristic treatment. In the "Cradle Song," the soft lullaby which accompanies the rocking of the cradle, gradually dies away till the tones are scarcely heard as the little one sleeps.

"After School," in minor key; the little girl on her return from school comes to be allowed to have a little time for play; she sings very sweetly that she has learned all her lessons, and obeyed every rule all day in school, becoming a little plaintive with her 'Prith'ee let me go.' This piece will be appreciated and played with much expression.

"Little Johnnie," he comes stamping in from play, in his high-top boots, and in vociferous tones sings his tale, which he enthusiastically reiterates again and again, but tired of play all day, his tones at length grow softer and slower till at last he drops off to sleep and in dreams lives over again the day's merry fun.

"The Storm," this will be tempestuous as the storm rages, but is followed by 'glad and thankful feelings' as it ceases. The 'storm' may be of the 'passions,' but if of the elements, possibly a shepherd's song is heard, and vesper bells ring as the sun sets clear in the bright sky, while all nature is fresh and sparkling, and the air sweet and exhilarating.

"Little Fairy Waltz," must be dainty and light as the airy little sprites come tripping over the grassy lawn and flowers, singing as they go, so light that the flowers scarcely bend under their pressure, and a breath could blow them away.

The mind will readily form its own ever varying imagery, and as the habit is formed of seeking for musical content, it soon goes deeper than the merely descriptive, and absolute music, that beauty of form, and expression of thought and feeling, which cannot be expressed in words, is conceived. "Music is a microcosm,—it is so thoroughly a product of the individual soul that it is an epitome of life."

—There are three motives that move men in art labors viz., Love for money, love for fame, and love for truth. The man who labors only for money is selfish; he who sacrifices all for fame is foolish; he who lives for the truth is the true disciple. He may not become rich, he may not gather fame, but he is an honest man, and the consciousness of this fact is worth more than money or fame.—*Merr.*

WORTHY OF COMMENT.

SPECIALTIES.

The *Travelers' Record* gives a reprint from Robert Burdette, the following editorial comment:—

Mr. Vanderbilt pays his cook \$10,000 a year, my boy, which is a great deal more than we get—because he can cook, that is all. Presumably because he can cook better than any other man in America, that is all. If Monsieur Saneagravi could cook tolerably well, and shoot a little, and speak three languages tolerably well, and could preach a fair sort of sermon, and know something about horses, and could telegraph a little, he wouldn't get ten thousand a year for it; he gets that just because he knows how to cook. It wouldn't make a cent's difference in his salary if he thought the world was flat and that it went around its orbit on wheels. There's nothing like knowing your business through, my boy, from withers to hock, whether you know anything else or not. What's the good of knowing everything.—*Burdette.*

[That is one side of the shield—the only one if earning money is the only thing men are in the world for. But it takes one step out of this rut to be a useful companion and neighbor, and another to be a good citizen of a republic, and a longer one to be such a father as a man should be to make his children worth something. The narrow and self-enwrapped do the fine work and make the discoveries, mostly; the open-minded and diffusive make the world worth living in.—Ed. of T. R.]

Even this does not exhaust the subject. In this age of specialists superior work must be done, or one is pushed to the wall. A better motto is, "Know all about one thing, and a good deal about everything."

No man can work at a single thing constantly and with intense endeavor without soon breaking down. Human nature demands variety and recreation, and the professional man is wise who varies his labors and study with healthful, exhilarating change of scene and occupation.

Furthermore these outside studies give him a broader view and make him still more successful as a specialist. The one-sided man is narrow in his outlook upon his specialty as well as upon life, but if he add to his specialty a general knowledge of many subjects, he will be all and more than the editor of *The Travelers' Record* demands.

There are too many music students who desire to make music a specialty and devote their time to this study only. This is a great mistake. The student who gives from three to four hours a day to music and with this does good work on two or more studies at school makes more rapid and thorough advancement in his music than he would if he did not take these extra studies; besides he has the advantage of a broader outlook, as indicated above.

MUSIC A KEEP-AT-HOME.

The old English love of home is a beautiful thing, and in a climate like our own we are—*ex necessitate*—for a large part of the year indoors people, and as we do not live at hotels, as many Americans do, and do not live out of doors, a Boulevard sort of life, as the French do, we must see to it that our homes are bright and happy. Music, however, is not ordinarily the enjoyment of our evening hours, for England's daughters too often close their acquaintance with its mysteries and melodies when they leave school. They sometimes, alas! discover that they have no ear for it, without considering whether they have exercised much perseverance in their studies. Marriage, too, seems often an effectual key for most pianofortes, and a stray production of some easy sacred piece becomes the sole relic of "other days." Now nothing brightens home more than a little good music, and if womanhood is at fault in this respect, manhood is worse. Education at our public schools should embrace music. When a young man has cultivated some knowledge of instrumental music, he can spend many pleasant half-hours with Beethoven and Mendelssohn. I have known families where this has been a life-joy, and an antidote to evening home-leaving. If style has never reached perfection, it has risen to the reach of a real enjoyment of some of the noblest music.—*Evangelical Magazine.*

HAYDN'S TOY SYMPHONY AND ITS ORIGIN.

HAYDN's famous "Kinder-Symphonie" was composed in 1788. Herr Phol, in his life of Joseph Haydn, recently published by Breitkopf & Härtel, Leipzig, thus accounts for its origin:—

At the festively-decorated fair we see the country people making their purchases for the house and family. Kitchen, cellar, living-rooms, and their inmates: all are thought of. A motley throng there is; every one praises his wares, every one seeks and finds what he may want for himself and others. The lover thinks of his sweetheart, and she of him; the husband of his wife, and she of the children. And of the latter there are here enough and to spare. From merely gazing at the wonders around they proceed to make a selection, and whatever produces a noise of some kind they are sure to like best. One of the boys imitates the notes of the cuckoo, another blows the trumpet, a third has discovered the screeching night owl, a fourth exercises himself with a rattle; but the drum produces more noise than all the rest. Haydn (for he, as a matter of course, is amongst the crowd) is in the best of humor, but more than anything else is pleased with the children, who with so much genuine enjoyment are meddling with his art. He buys every one his favorite instrument, and finally for himself an entire septet, for already the wagtail spirit has been stirred up in him. Returning to his room, he places his collection in proper order before him, selects pen and paper, and adds to the various instrumental parts, by way of cementing links, those for a bass and two violins. His work finished, he summons a portion of his orchestra to an important rehearsal for the coming morning. The rehearsal was an unusually protracted one, since, for the first time in their lives, the musicians, admirably trained though they were, broke down at the very beginning and had to begin again and again, in consequence of ever-recurring fits of laughter. This was Haydn's Kinder-Symphonie, the play of marionettes transferred to instruments. The original orchestral parts bear the superscription, *Sinfonie Berchtholdsdensis*, so called after the better-known little market town in Bavaria famous of old for its toys.

THE POLKA.

The origin of the polka is being discussed in some of the *Parisian* journals. The *universelle* of the present is said to have been invented in 1830, by an Austrian cook, who, finding herself dull in her kitchen, sang and danced to the now well-known measure. The cook's mistress having surprised her during the performance, she was requested to dance and sing in the presence of the composer, Joseph Norada, who took notes of the performance. The polka passed into Prague, then to Vienna, and was danced for the first time before the Parisian public by a Hungarian artist at the Odéon Theatre in 1840. Plenty of animated polka music was written successively by Lanner, Strauss and François Hmnd. But the real polka mania did not break out in Paris till the year 1844, when it was danced with great success by a select few at the Salle Valentino, in the Rue Saint-Honoré, the premises now occupied by the Nonvau Cirque. Crowds used to assemble round the dancers to admire the different pretty figures which composed the true polka; which was then, acquired with difficulty and was not the simple close and rushing dance at present known by that name. So popular was the polka in Paris nearly half a century ago that the dancing-masters had for clients ladies and gentlemen of all classes, and even judges, lawyers, and doctors did not disdain to take lessons in what was then considered as one of the greatest acquirements for a ball-room dancer.—*Galignani.*

THE MOTHER'S DUTY.

Or all the children of the city who practice upon the piano, says a teacher of wide experience, how many have the attention of their mothers in the task? It is remarkable how much time is wasted by young girls, and in many cases by older ones too, in practicing, just for the want of a little superintending care on the mother's or sister's part. A mother may not know much about music, but she can see when her child practices with a bad position of the hand; she can hear when the child rattles away at a rate of speed which causes her to flounder about, to break down every four measures. This much any mother knows to be wrong, and could remedy by some daily attention to her child's practice. It is almost impossible for the most painstaking teacher to advance a pupil who comes for a lesson, say once a week; and who practices wrong from ten to twelve hours a week. One hour a week is not sufficient to undo what has been acquired in twelve hours of bad practicing.—*Musical Visitor.*

LETTERS TO TEACHERS.

BY W. S. B. MATHEWS.

DURING the time I have been absorbed in completing my History of Music, numerous letters from teachers have accumulated, which in order to dispose of more quickly I will group according to the nature of the information or advice asked. I sincerely hope that the readers of THE ETUDE will pardon this neglect of their favors, and not suppose that it had its origin in insensibility.

PURELY TECHNICAL QUESTIONS.

One of my pupils has difficulty in getting the perfect legato. Can you give any suggestions as to how she may be taught to understand it, and perform it herself correctly? She can discern the difference between legato and staccato when others play. M. M.

Mason's Touch and Technic furnishes the best training for this sort of difficulty. Practicing the clinging touch in immediate connection with the various grades of staccato touch will very soon so sharpen the perceptions or the muscular sense, or both together, that the pupil will no more think of confusing one touch with the other, or a legato tone-form with the staccato, than she would of confusing swimming with walking. When the difficulty in playing legato arises from defective muscular sense at the points of the fingers, as shown by the pupil's inability to realize certainly whether she is pressing a key or not, the broken third forms, like No. 23, are the best possible. Farther insensibility of muscle can be corrected by contrasting this form with Nos. 24 and 25, and these again with the legato thirds, like 28 and 30. The real trouble is, the pupil was started wrong, and the fingers are insensible on the muscular side, and the tonal sense has not been brought into connection with the fingers. The contrasting touches already described would have established this connection in a short time if administered at the beginning. In some cases a certain amount of practice upon the Virgil Practice Clavier will be of great use. If this fails, try a little practice on a reed organ with a heavy touch. Try these recommendations and let me know how it turns out.

I am a teacher of beginners—children and adults of twenty years—and they have just commenced the study of music from Loeschhorn's Opus 84.

1. Please give your opinion in regard to naming two-finger exercises in connection with Loeschhorn.
2. Is it not best to wait until young pupils are somewhat advanced, before giving Mason's Finger Exercises? Children, as a rule, have not patience and insight enough to practice such exercises well.

I recommend the daily practice of Mason's Two-Finger Exercises as a part of every day's practice from the first lesson a pupil takes to the end of his concert career. Is this clear?

I do so because the most important part of the playing outfit is a musical and discriminative touch, and the artistic knowledge how to use it effectively—i. e., to use it in the places where it will enable the player to interpret the fine points of an author's meaning. There is no other exercise that I have seen which does so much for a pupil in this direction as these exercises of Mason, and I should never omit them. Or, if I did, I would soon see the need of coming back to them.

As to the lack of insight with children, it all depends how you teach the exercises. If you come at it gradually, one thing at a time, and keep at that one point until the child understands it, the entire combination of touches will be under control very soon.

3. When the third finger strikes D, thus bringing both keys to a level, is the change of fingers to be made instantly, giving the third time to rise to its curved position while counting four?

I take it that the question relates to the two fingers in the clinging touch. I do not find any form of it in which the counting of fours is indicated in the notes. But if there be such a form, and the change of fingers be made at "three," the finger released will rise to its

position of repose long before the count "four." In the super-legato form, which this writer seems to mean, Mason intends the super-legato to be used only for a very short time, until a foundation has been laid for a pure legato. In the second edition of Touch and Technic, vol. 1, p. 3, there is a note on this form. At first the two tones are to be held down together for about a second before the finger is brought on to the new key. The idea is to obtain the sense of sustaining tone—both parts of the sense—the mechanical as well as the musical sense of hearing the two tones going on together. The teaching will not be effective unless these two elements are both clearly brought out. All the motions, when the time comes to make them, are made quickly, but by no means with a jerk. Promptness is an essential ingredient in a good finger training. This is one of the invaluable assistances rendered by the up-licks in the Virgil Practice Clavier.

How is it that, in numbers 5 and 7, the notes on which the mid staccato touch falls are dotted, while in Nos. 4 and 6 they are not?

It cannot be on account of accent, as in No. 2, as also on every third note of No. 7 the dot is on the unaccented note. F. P.

It was purely a matter of carelessness in preparing the copy or in reading the proofs. The touches are precisely the same in the two cases. I suppose Dr. Mason put them on the second rhythm in order to guard against the tendency to prolong an accented tone, especially when it is the last of a miny. The act being finished, the mind is apt to disregard the finishing point of perfection by restoring the finger to the position where it is ready to go on with the next one.

The thought often includes only the concept of beginning the last tone, and not its finish. This is the missing mental ingredient, which the dot was meant to supply.

I HAVE BEEN a reader of THE ETUDE for several years, and come to its Editors for light. I have noticed that different writers give different methods of scale-playing. Some place the thumb in one position and others in another. Some give rules for the placing of the thumb, while others ignore that member altogether, guiding the fingering by placing the fourth finger on certain keys. In one thing, however, I have remarked that all agree: In every octave the third finger is followed by the thumb, then the fourth by the thumb, right hand ascending, while descending it is the reverse. That is, after the thumb the fourth finger is passed over, and then the third, the left hand being used directly the opposite.

What I want to know is this: Do all first-class pianists control fingering from the mechanical standpoint, as above indicated, drilling the hand till it automatically passes over in this alternate manner; or, is it somewhat as in singing scales, that the tonic, or tone relationship, element or principle, has a controlling effect upon the fingering? I have never been able to make up my mind as to this. Sometimes I think the latter element enters largely into fine scale-playing; and then again it seems as if it were all mechanical. I think if this question could be clearly answered, it would throw needed light upon the teaching of scales.

If scale-playing is simply mechanical, it makes little difference how the fingers are used, provided they unbrokenly alternate. But if the tonic, or tone relationship principle, has any influence, it would seem that the method of playing scales that requires every tonic to be twice the length of others, known as "tonic form," would be invaluable. For instance, allowing the tonic to be a quarter note, and all others eighths. This will make four counts to the measure. Every time you count one it will fall upon the tonic.

I sign as a student of music, who likes to understand the principles of what he studies. J. H. R.

The fingering of scales is purely mechanical, and a matter of key-board convenience and muscular sense. The value of scale practice lies partly in its training the hand to make certain determined selections and combinations of white and black keys, according to the tonic; and when the selection is once made to go on

playing is that selection until farther notice. The just order of the fingers is a very important part of the unconscious mental act on which adhering to the key, even in the most rapid passages, depends. The scale fingering is to be learned at first according to the place where the fourth finger is used. The thumb will come in place if the fourth finger be properly placed. To finger tonically, as one would sing, would render a new tonal sense necessary for all the different kinds of major scales, and yet again other tonal senses for the minor. If C were fingered by ear, where would D flat be? Or F sharp? To practice the scales in what you call the tonic form, where the tonic is always twice the length of the other tones, is to hamper the training of the hand beyond computation. Where are the runs in music in which the tonic tone is always dwelt upon? Do you not see that this practice forces the ear and the mental musical expectancy upon a radically false basis? Most certainly it does. See farther upon the development of speed, according to the new principles in the volumes which Dr. Mason shortly will bring out. He has now formulated a principle which he has been working at for years, but not until recently brought into definite formulation, which places the so-called tonical forms of the scales entirely out of the case. The metrical treatment of exercises has in it wonderful possibilities. Better try the new volumes of Dr. Mason, and see them exactly as directed, and I am quite sure that the result will definitely settle the question in your mind as to how these things can be done as well as others." as Sam Slick used to say.

PAINSTAKING.

BY S.

INFINITE painstaking in small things is the basis of all true success. The more exact and particular one is in the performance of simple duties, the more perfect and satisfactory will be his larger and more complex performances.

Ambition is right and proper. Without it there is no improvement. Too much ambition, however, is quite as harmful as the entire lack of it.

In the study of music the most rapid progress is always made by those who are content to do elementary work with the same earnestness and care that one is expected to exercise in approaching the study of the classics. In fact, the best things in music cannot be mastered and understood as they should be without a thorough knowledge of the principles upon which they are built, and these principles will be found to be embodied in the primary work of the students.

It is not disgraceful to sing or play simple music. The disgrace consists in not doing it well. It is better to do a simple thing perfectly than to attempt to do more difficult ones and fail. Bungling is execrable.

It is foolish and dangerous to venture into deep water before one can swim. The result is a futile splashing of the water, as a windmill on a rampage beats the air, then comes exhaustion.

Be ambitious to get on, but be content to work where you are till able to go forward.—From The Tempo.

THINKING THROUGH THE EAR.

THE art of music, when correctly taught, trains the ear to finer conceptions of the beauties of the tonal world. What the eye is to the painter the ear is to the musician. The ordinary pursuits of life all tend to develop the perceptions of the eye far more than the ear. In seeing we learn to know the difference between objects as well as the distinction, and so classify with the eye with perhaps more readiness than with any other of the senses. Blind people show us often to what wonderful extent the ear may be developed in its ability to distinguish and classify tone expressions. This ability comes from the practice of thinking through the ear. Of course when this is done to the exclusion of the sense of seeing, the development becomes abnormal; but we see no general reason why our education should not be so managed as to teach the youth to think through either or both the eye and the ear. There is, perhaps, no study that will develop the sense of hearing so well as music. But even in the practice of either vocal or instrumental music the thought must accompany the act, else intelligent conception will not be formed. As music is usually taught I think there is not enough attention directed to this point, i. e., developing intelligent tone conceptions. This can only be done by resorting to such devices as compelling the pupil to depend solely upon his hearing.

W. T. GIFFER.

EDITORIAL NOTES.

TYPES OF PUPILS.

INATTENTION, it is said, is the pupil's worst fault. There needs to be an effort made from the first lesson to teach the pupil to grasp a thing and not only to understand it, but take such a hold of it that it will be retained. As the hand takes hold of an object with a grasp that prevents escape, so the mind can grasp a subject so as to master and retain it.

A celebrated professor in one of the older colleges, called upon the writer to speak about giving his daughter lessons, and he made this remark: "My daughter does not know that she cannot get a lesson." After teaching her some years, and many times giving her extraordinarily hard lessons, I found this to be a fact. It is a rare pleasure to have a pupil who always comes thoroughly prepared for the recitation.

This matter the teacher can control in a large measure. If the child is at all interested in music—and it is supposed to be from its taking lessons—there is a strong desire to please the teacher, and while the teacher should not give lessons too long nor music too difficult, if he will hold up to the pupil an ideal standard, and show the pupil how to attain it, the pupil will make an honest endeavor to meet his expectations.

THE IDEAL IN ART.

FRANKLIN said, "If anything is worth doing, it is worth doing well." The art student must aim higher than this proverb indicates. Anything he does in art, must be done perfectly. To the music student any practice that falls short of perfection, is worse than no practice at all, as it is not only a waste of time, but a positive detriment to the pupil's advancement, necessarily so because of the laws of habit. This is one of the points the teacher should instill into the pupil's mind during the first lessons. The beginner can do his part as perfectly as the artist, and he is to be taught that no allowances are to be made for youth, or that he is but a beginner, for whatever is to be done, is to be done from an ideal standard. But here is where too many teachers fail. They are too lenient. They do not demand enough from their pupils in the quality of work. Less might be said about the amount of practice, but a great deal more should be said about the quality of practice.

WHEN TO GIVE UP COUNTING.

AN old proverb has it, "The fathers have been eating sour grapes, and the children's teeth are on edge." But if our best friend has eaten his dinner, it does not satisfy our own hunger. Similarly, it is useless for a teacher to count time for the pupil. It is as indispensable that the pupil should count and keep the time for himself, as that he shall eat for himself if he shall sustain his strength. This illustration can be truly carried still further. So long as life lasts we must eat, and so long as one is learning new music—yes, playing old pieces—he must count and keep time, even making a special effort to do so. One might as well undertake to drive a spirited pair of horses without lines, and expect them to turn to the left and right at bidding, and make his journey and return home safely, as to attempt learning a new composition without counting and thinking out the intricacies of its time.

Invariably, if the pupil finds a passage in which he sees no music, if he will play it in time and with marked accent, the content will be manifest. But this is only one side of the subject. Every observing teacher must have been surprised and often dumfounded to find even among his intelligent pupils, many who were entirely unconscious of the most glaring errors in time. They could read notes and thought they clearly comprehended their utmost content; yet they did not carefully self-criticize their work. The remedy is concise reading in place of that which is unthinking, and they must make a distinct effort to think out the time in its exact detail, and then turn their attention to ascertaining whether the hands are giving a precise rendition of what the brain thought out. The hardest faults to overcome are those of time; concise thinking, and sharp, unflinching self-criticism is the remedy.

THE DOMINANT SEVENTH CHORD SCIENTIFICALLY CONSIDERED.

BY GEORGE DOELKER.

ANY book of harmony published at this time, not containing the scientific explanation of scales, intervals, chords, and, in fact, the most important points of acoustics, the science of measuring intervals, *kanonik*, also everything that musical science has revealed, is not to be recommended. The real student wants to know everything, and he is going to have it, if modern books can furnish it. And they do—Hauptmann's Harmonic and Metric, and Helmholtz's Science of Tone Perceptions, Otto Tiersch's Harmonielehre—have everything necessary for the modern student to understand musical science. Older books of harmony by Forkel, Albrechtsberger, André, Marx, Dehn, Lobe, and even Richter, etc., will soon be obsolete.

The explanations of the upper tones, tone quality or color, the minor chord, dissonance, etc., are modern discoveries, which even the old masters did not know.

A musician who does not know everything that musical exploration has revealed, is only a musical mechanic. In other sciences, any discovery is revealed to the world and accepted as a fact, being settled. In music it is generally different. The enquirer and discoverer standing alone, is ignored and *totgeschwiegen*. Rameau was very nearly the discoverer of the scientific explanation of dissonance, only one more step being wanted; but he was ignored in this point, and only lately we are able to explain the nature of dissonance; but the starting point must be credited to Rameau.

Some people give Riemann the credit of having discovered the true manner of making the minor chord, when Hauptmann explained it by the tone relationship of the pure fifth and major third measured downward, more than 30 years before.

As the chief thing in this article, I mention the mathematical nature of the dominant seventh chord, which I have not seen revealed in any book of harmony. It would read C, E, G, B flat, in the vibration ratio, 4 : 5 : 6 : 7; or short, 4 : 7. But the last tone is neither B flat nor B natural. If C-F and F-B flat, or two-fourths are added, the seventh C-B flat is represented by $\frac{3}{2}$ (9 : 16), as found by the following example, 3 : 4 (C-F), and (F-B flat) 3 : 4 =

$$\begin{array}{r} 3 : 4 \\ 3 : 4 \\ 9 : 16 \end{array}$$

This not being 4 : 7, we must look farther for the solution of the question. I figured and figured, until finally I said to myself, if C-A, A major sixth (3 : 5), and the mathematical B flat-C (7 : 8) are added, and subtracted from the octave (1 : 2), the balance will be, the degree from A to B flat. The following example will carry it out. It must be remembered that the addition of intervals goes by multiplication, subtraction by division.

$$\begin{array}{l} \text{Major sixth } 3 : A = 3 : 5 \\ \text{The tone from B flat : C} = 7 : 8 \end{array}$$

$$21 : 40 \text{ being an}$$

octave without the half tone from A to B flat.

Subtracting $\frac{1}{2}$ from the octave $\frac{1}{2}$ thus: $\frac{1}{2} - \frac{1}{2} = \frac{1}{2}$, reduced $\frac{1}{2}$, this latter fraction being the half tone from A to B flat.

As a proof we add these three intervals together, and they must make the octave 1 to 2.

$$\begin{array}{l} \text{Major sixth } 3 : 5 \text{ (C to A).} \\ \text{Half tone } 20 : 21 \text{ (A to B flat).} \\ \text{Tone } 7 : 8 \text{ (B flat to C).} \end{array}$$

$$4 : 8 = 1 : 2$$

To make the addition of many intervals easier, reduce one figure in the first column with the same divisor in the second, and finally multiply the remaining numbers of either column by themselves.

Another proof: the minor third A to C = $\frac{3}{4}$ in the old way. If it is the same with the new B flat, we are correct.

$$\begin{array}{l} \text{Add A to B flat} = 20 : 21 \\ \text{" B flat to C} = 7 : 8 \end{array}$$

$$\begin{array}{l} 140 : 168, \text{ reduced by } 28. \\ = 5 : 6 \text{ (}). \end{array}$$

As a third proof, we will add all the intervals from C¹ to C² (an octave), with the new B flat, without B natural.

$$\begin{array}{l} C^1 - D^1 = 9 : 8, \text{ major tone.} \\ D^1 - B^1 = 9 : 10, \text{ minor tone.} \\ B^1 - F^1 = 15 : 16, \text{ diatonic half tone.} \\ F^1 - C^1 = 8 : 9, \text{ major tone.} \\ C^1 - A^1 = 9 : 10, \text{ minor tone.} \\ A^1 - B^1 \text{ flat} = 20 : 21, \text{ the new half tone.} \\ B^1 \text{ flat} - C^2 = 7 : 8, \text{ a new tone greater than } 8 : 9. \end{array}$$

$$6 : 12 \text{ or } 1 : 2.$$

Therefore, we must count 8 half tones in the natural scale (if B flat is included), viz, the major half tone $\frac{1}{2}$, the middle half tone $\frac{1}{4}$, and the chromatic half tone $\frac{1}{8}$.

Any one of the readers of *THE ETUDE*, who has seen my writing in the *American Art Journal* on musical mathematics, addition, subtraction, etc., will understand this paper, and I hope will enjoy it, as I did, as that nightmare, the 7th upper tone B flat (4 : 7), the so-called dominant seventh, is a conundrum no more.

SHORT SENTENCES FROM BEETHOVEN'S LITERARY WRITINGS.

COMPILED BY W. F. GATES.

- Every creation of art is mightier than the artist.
- Perfection should be the aim of every true artist.
- Music is the mediator between the spiritual and the sensual life.
- My greatest enjoyment is to pursue my art and to produce it.
- He who will seem to be somewhat, must really be what he would seem.
- True art endures forever, and the true artist delights in the works of great minds.
- It is one thing to give ourselves up to reflection and another to yield to inspiration.
- Music should strike fire from a man's soul; mere sentiment will do for women.
- It is art and science alone that reveal to us and give us a hope of a loftier life.

- My sphere extends to regions which to the poet and painter are not easily accessible.
- Who can be sufficiently grateful to a great poet; the most precious jewel that a nation can possess?
- The barriers are not erected that can say to aspiring talents and industry: "Thus far and no farther."
- The world has no presentment that music is a higher revelation than all its wisdom and philosophy.
- Art, who can say that he fathoms it? Who is there capable of discerning the nature of this great god-gift?

—Music alone ushers man into the portals of an intellectual world ready to encompass him but which he may never encompass.

—I would advise a composer rather to be commonplace than far fetched in his ideas or bombastic in his expression of them.

—What suffices to one age, appears to the next as a woeful shortcoming. As time advances Art also advances in many things.

—Nothing can be more sublime than to draw nearer to the Godhead than other men, and to diffuse here on earth these Godlike rays among other mortals.

—That mind alone whose every thought is rhythm, can embody music, can comprehend its mysteries, its divine inspirations, and can alone speak to the senses of its intellectual revelations.

WHAT is received by the ear makes a deeper impression on the mind than anything received through the organ of sight. It is a well-known fact that nothing so much awakens the Swiss's longing for home as the peculiar series of modulations, without any words, that compose the so-called *Rans des vaches*, which is only to be heard in that country of vales and mountains, but which has in it neither music nor melody. —Humboldt.

The Meachers' Forum.

[Teachers are invited to send THE ETUDE short letters on subjects of general interest to the profession, such as studio experiences, ways of working and practical ideas, but no controversial letters will be accepted.]

"MERE TECHNIQUE"

Many speak scornfully of "mere technique," and discourse in lofty tone of "technique a means and not an end." But perfect technique is not merely a means, it is an element in musical beauty itself. A round and brilliant trill, a scale of absolute evenness and exquisite shading, a rich rolling arpeggio, solid to the core—these, although mere technical components of musical effect, are in themselves beautiful, just as a perfect curve or a glowing color upon the canvas is beautiful. The curved line and the delicately graded tint in themselves express nothing, they are simply technical materials, but they give aesthetic pleasure even to the wisest.

The technical effect in music is still more closely bound up with the idea than it is in painting, for in music the idea and the expression are one and the same.

In painting and in poetry a thought may be expressed in more ways than one, but not so in music—change a single note or accent and the thought is altered. In fact, in music we cannot use the word "thought" at all, except as interchangeable with expression. And so in musical performance technique and expression are absolutely inseparable. Not only is real musical beauty marred by defective technique, but, strictly speaking, it does not exist at all. Think of this, you rebellious students, to whom technical studies are an insufferable bore: and you, weary pedagogues, who are tempted to neglect the drudgery, as you call it, of teaching them! Consider that a five-finger exercise, faultlessly rendered, is beautiful in itself,—it is the perfect line or color which will not only have a function in the completed work of art, but has also a beauty of its own to the understanding as well as to the sense. EDWARD DICKINSON.

A HIGH IDEAL.

DOUBTLESS, nearly, if not all teachers who strive to reach a high ideal, have been confronted at some time during life by one of the numerous *wiseacres* who infest the earth, with the chilling remark that they were not reaching the "popular taste." Generally the popular taste is bad, and unless there is some one to create a sentiment for better music, it continues to be bad.

Many times it takes a great deal of courage for a young teacher to stand against the average public taste regarding true art, but it is refreshing to hear of one, who, despite the opposition he or she may receive, has this courage, coupled with keen discrimination to cautiously but steadily teach and perform compositions that are indicative of a cultivated taste.

It is said that even the great Beethoven was severely criticised, and even snubbed, because he chose to think higher musical thoughts than the people around him. Suppose he had been content to listen to the murmurs of the people, not only *he*, but the world would have been the loser.

Let each teacher strive to reach a high ideal, resting assured that not until they have fixed the standard will their pupils, their friends or the people of their community begin to raise their thoughts to a higher level.

F. A. LYMAN.

IGNORANT AND INJUDICIOUS CRITICISM.

It has been wisely said: "A little knowledge is a dangerous thing," and in no field is this more true than in that of criticism.

People of no artistic attainments whatever will criticise the performance of earnest and well-meaning artists with a freedom that is appalling. These people are not all uneducated or fools, but are sometimes people of broad cultivation—outside of music—and give vent to their utterances without thinking of the injustice they are doing to themselves and art. It is exceedingly painful to hear young people—poor amateurs at the best—and musical papas and mammas talk about "deficiencies of power," "inaccuracies in phrasing," lack of "freedom

of execution," &c., after an artist's recital. Such criticism not only shows weakness of the speaker's character, but places one in the light of an egoist in the eyes of people of real attainments.

It is to be hoped that a reformation will begin in this line soon, as it has a lowering and damaging effect on true art. This reformation could be best begun right in the ranks of the profession; as there never was—and is not at present—enough fraternity among musical people. It is unjust and uncharitable to pull down and criticise others to elevate one's self. Incompetent teachers are generally of the opinion that *they* are the beacon lights of the profession, and that the all-powerful "*my method*" is the best in use. Such one-sided people never become true artists or teachers.

Foreign teachers have been in the habit of sneering at and criticising American methods and American teachers; but of late their missiles have had the effect of returning to themselves with damaging results. The public is rapidly finding that American teachers and thinkers are making most of the advancement in musical art.

D. N. LONG.

A WILL OF YOUR OWN.

THE following highly agreeable prospects are in store for the music teacher who, from want of backbone, or from an excessive desire to please, will constantly yield to the innumerable fancies and caprices of his pupil or to the sage counsels of the pupil's feminine parent: Either he will ultimately be compelled to take refuge in an asylum for the insane, or, sorely disappointed at the utter futility of his efforts to give satisfaction, he will, despairing, give up the ghost—so to speak. In case he should prefer to avoid the first mentioned contingency, and to keep off the other the longest possible, he must make up his mind to have a will of his own and to hold on to it. Leo.

THOROUGH PRACTICE.

It is said that one of the most eminent lady American pianists (Mme. Rive King) owes her great command of the resources of the keyboard to a somewhat strange and rigorous style of practice. The system seems to be also well calculated to help most pianists out of their slough of despond, and to enable the ambitious to acquire the needed self-control in playing before a company of listeners. In taking up a new work, most piano players go through it several times in as many different ways as they repeat it, giving each performance a different meaning, and introducing different notes.

But the system of the artist alluded to is very different. She first goes through the piece very slowly, sounding forth each note with great precision and distinctness, with apparently little regard for the composer's meaning, but really analyzing every phrase, and above all bringing out plainly every note, *just as the composer has written it*, without adding or taking away in the slightest degree. The more rapid the passages in the work, the *slower the practice of them*. This practice is kept up for hours at a stretch, gradually increasing the tempo as the fingers become familiar with the windings of the labyrinthian passages and more chords.

By this system of practice, the sensation of *feeling the keys*, no matter how rapidly the fingers may be required to glide over them, is acquired. And this desirable and very comfortable sensation is a certain guarantee of the successful performance of every trying production, as all pianists know. It is the sensation of security, of success itself, so to speak, and is absolutely necessary to public performers. Without it the best effects of the composer may be lost, and the entire performance fall flat.

The aim of all practice is, after all, to bring the forces down to automatism. The pianist who cannot go through a piece twice alike cannot hope to acquire much mastery of the keyboard, and can never expect to be able to commit to memory anything worthy of public performance; and without the latter ability the needed presence of mind is all but impossible.—*Musical People*.

—The ear ranks as the most intellectual of our senses, after the eye, while as a power of moving our emotional nature, and calling forth our activities, it is superior even to that. To the majority of mankind music is a greater source of enjoyment than a scene or a picture. The ear is the organ by which man listens to the voice of his fellow man, and the wail of anguish, the cry of pity, the word of exhortation and an entrance here to his inmost soul, moving him, it may be, to deeds of the greatest self-denial or of the utmost heroism.—*Kay*.

TIME FOR A LESSON.

BY CARL E. CRAMER.

THE following schedule, which has been dictated by many years of experience, may be of some use to young teachers. It is, of course, applicable only to children of average capacity. For geniuses and blockheads, special rules must be made. Children from six to nine years of age should either take a lesson every day or have the assistance of a grown person while practicing. Instructions for children are simple enough to be readily comprehended by a grown person, and the object is to give the child the assistance of a matured mind in following the teacher's directions. While some knowledge of music is of advantage, it is not absolutely necessary. It is, however, indispensable that the person shall be willing to give his full attention to the matter. Sitting by reading a newspaper, and looking up occasionally to see where the little one is drifting, will not do. This constant assistance must be continued until the teacher is satisfied that the pupil can and will practice properly without it. The time for children of the age mentioned above, should not exceed fifteen minutes, but they can practice that long twice or more a day if circumstances admit. The time can be gradually increased to thirty minutes within from six to eight months. Children from nine to eleven years should be started by daily lessons, or assistance, for from three to four weeks. Time, twenty minutes, to be increased to thirty within three to four weeks. This is generally sufficient to enable them to practice alone. Those of twelve years and over can be generally started with two lessons of thirty minutes each a week. Regularity is absolutely necessary, therefore the teacher must point out the importance of having regular hours appointed for practice, and of observing the time by the clock, and letting the child stop when the time is up. Half-hour lessons are quite sufficient for the first two or three years. The exercises for beginners should not take more than from eight to ten minutes a day, and must be compiled in such a way, that it will not take more than five minutes of each lesson to master them, while a general review should take place every twelve lessons. It is supposed that the pupil practices them in a different key every day, while the teacher hears some of them every lesson, thus going through all the keys in twelve lessons, and then having a general review to make the changes that may be dictated by progress made. It can be seen in this way about twenty-five minutes of each lesson remain for studies and pieces, which is entirely sufficient, as more will only needlessly overtax a child's endurance. After some progress has been made, it is, however, very useful to induce parents to let pupils take one extra lesson every one or two weeks, to be devoted exclusively to four-hand playing. For advanced pupils who study larger works, the duration of a lesson depends upon the capacity of the pupil, as some comprehend more in five minutes than others do in fifty. The same is true in regard to the number of lessons, as some will do better with one lesson a week, than others will with one every day. Two lessons a week is, however, sufficient for the average pupil, and is also about as much as the average parent can afford.

SOUND SENSATIONS.

PROFESSOR Bain, distinguished sound considered as sensations into three classes: The first, comprises the general effect of sound as determined by quality, intensity, and volume or quantity, to which all ears are sensitive. The second, includes musical sounds, for which a susceptibility to pitch is required. Lastly, there is the sensibility to the articulation, distance and direction of sounds, which are the more intellectual properties. The first and principal difference between sounds experienced by the ear, is that between noises and musical tones, every variety of which depends on the rapidity, form, size, and order of succession of the vibrations. In musical tones, the vibrations are periodic, or succeed each other at regular intervals; in noises they follow each other irregularly. Musical tones begin to be perceived at about thirty vibrations in a second, but a determinate musical pitch is not perceptible till about forty vibrations a second have been reached.

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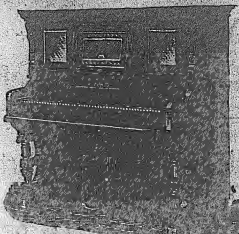
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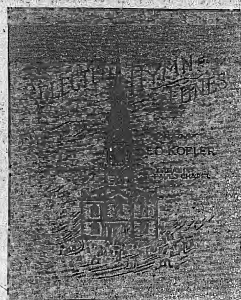
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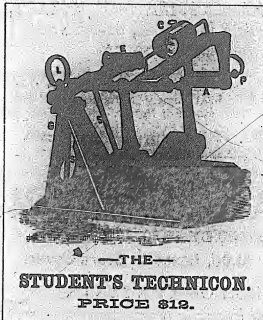
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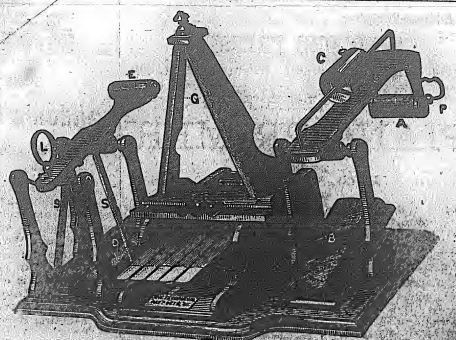
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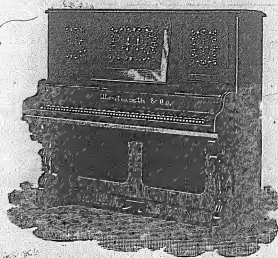


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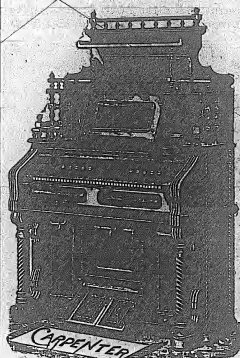
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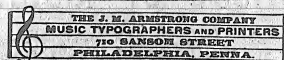
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